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LITERARY RESEARCH: A JOURNAL OF SCHOLARLY METHOD AND TECHNIQUE

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FROM THE EDITOR

This issue focuses on research methods and techniques, beginning with a masterful overview of the history, methodology, and intellectual status of attribution studies by Cyrus Hoy. Professor Hoy's paper was presented originally for a panel convened at the 1987 MLA in San Francisco, and retains the texture and style of that origin. His remarks are followed by M. Joan Dineen's provocative and witty study of some contemporary theorizing about literary history in the form of an imaginary oral defense by Douglas Bush of his volume in the *Oxford History of English Literature*. And this issue's Pedagogical Corner is occupied by Scott Stebelman's essay on teaching techniques for evaluating the use of various manuscript and archival resources.

A full complement of reviews follows, including the most recent volume in the new *Manual of the Writing in Middle English, 1050-1500*; two new bibliographies of Milton and Shaw; a new book on late Eighteenth-Century publishing; one volume of the new *Concise Dictionary of American Literary Biography* published by Gale Research; and numerous volumes in the Gale Literary Criticism Series.

The issue concludes with Bibliographical Editor Betty Day's Record of Current Publication 1987, and Associate Editor Mary Ann O'Donnell's extensive section of News and Notes. Though we continue to be dogged by one delaying complication after another, the editorial staff hope to follow this abundant issue with the remaining issues of Volume 12 (1987) before the end of 1988.

The following articles are scheduled for publication in Volume 12.2&3, a double issue on Teaching the Course in Methods of Literary Research: Redefined Goals, New Technologies:

Craig S. Abbott, "Goals and Methods in a Traditional Approach to Bibliography and Research"

John J. Fenstermaker, "'Literature' and 'Student Writing' are Both Texts"
Susan Handelman, "Ending the Cold War: Literary Theory and the Bibliography and Methods Course"
Nancy M. Ide, "The Course in Methods of Literary Research: Integrating Computational Tools and Methodology"
R. H. Miller, "New Directions in the Graduate Research Course"
Susan M. Staves, "Revising the Pedagogy of the Traditional Scholarly Methods Course: The Brandeis Elizabeth Griffith Collective"

Volume 12.4, in addition to Reviews, Bibliographies, and News and Notes, will feature a group of articles concerned with text and editing, including Robert Murray Davis, "Writing as Process: Beyond Hershel Parker" and David Kerner, "Hemingway's Trail to British Anti-metronomic Dialogue."

Michael J. Marcuse

STUDIES IN ATTRIBUTION: WHAT CAN THEY PROVE?

Cyrus Hoy

My remarks will have reference to problems in attribution arising out of the literature that I know best: the plays of the English renaissance. The problems are essentially of two kinds: attribution of anonymous plays, and attribution of authorial shares in plays of divided authorship. No one who has sought to investigate problems of either sort can be unaware of the dubious regard with which the scholarly world at large views such endeavors. "Something there is that doesn't love an anonymous play," Samuel Schoenbaum said years ago, and the remark does not encourage brave expeditions aimed at mapping questionable authorial terrain. However it was intended, it amounted to a rebuke to vulgar curiosity, to a sort of scholarly inquisitiveness much too hot for certainties (and thereby doomed to dusty answers). The implication was that one would do better to cultivate one's capacity for living with uncertainties, mysteries, and doubts, without any irritable reaching after fact and reason (in a word, to exercise one's negative capability) where questions of who wrote what are concerned. The scorn that E. K. Chambers and Gerald Bentley have poured upon the heads of the "disintegrators" who would parcel out to other dramatists what were deemed to be inferior elements in the texts of Shakespeare's plays, or who would attempt to determine too precisely the various shares of a collaborative play, is of a kind ordinarily reserved for hopelessly misguided zealots.

If most studies in attribution have always been regarded in certain quarters at least as something of a joke, it is because of the air of large assertion with which they have been presented to the world. Scholars of the late nineteenth and early twentieth centuries (Fleay, Boyle, Sykes, Oliphant, Robertson, William Welles) tabulated their statistics (percentages of run-on or end-stopped or extra-metrical lines, frequency of rhyme) and displayed their parallel-passages with a conviction untroubled by any sense that their understanding of Elizabethan pronunciation or punctuation might be faulty or that the verbal parallels on which they set such store were poetical or conversational commonplaces. More recent scholars who have tried, by a closer scrutiny of texts, to identify the metrical and syntactic characteristics, the colloquial and contracted verbal forms that might, indeed, be considered distinctive of a given author's work have all encountered a certain amount of scepticism, though here it may be said that scepticism is kept at a decent distance by the statistical probabilities within which evidence is presented. But studies in attribution have never been among the most esteemed of scholarly endeavors, and the uncertain sense of what constitutes acceptable authorial evidence that is on exhibit in too many of these studies must be held responsible for this.

The evidence to be derived from parallel passages is a case in point. They have loomed large in studies of attribution over the past century, from the work of Robert Boyle in the 1880's to Gary Taylor's recent claims for Shakespeare's authorship of the poem beginning "Shall I die?" One might have hoped that the last words on "How Not to Play the Game of Parallels" had been uttered By E. H. C. Oliphant in an article with that title (*JEGP*, 1929), and shortly thereafter by M. St. Clare Byrne in her "Bibliographical Clues in Collaborative Plays" (*The Library*, 1932), with its five "Golden Rules" for parallel-hunting. In his *Internal Evidence and Elizabethan Dramatic Authorship* (1966), Schoenbaum noted the failure of later scholars to heed the injunctions contained in Oliphant's and Byrne's essays, and two decades later the wisdom contained in both continues to go unregarded. Among other items, the front page of *The Times Literary Supplement* for 20 December 1985 announced: "'Shall I die?' Gary Taylor's evidence in full"; but the evidence that was displayed on pp. 1447-48 was a list of parallel passages as nondescript as anything prepared in this vein by such members of what W. W. Greg called "the parallelographic school" as Boyle or William Wells or H. Dudgale Sykes. Parallel passages represent the great temptation that anyone accumulating evidence for attribution has got to resist. They are immensely seductive, and all of us who have engaged in these studies have yielded to them at one time or another. If they are chosen with sufficient care (*i.e.*, if they satisfy Byrne's golden rules) they can often substantiate other evidence (metrical, syntactic, linguistic) in important ways. But it is a grave mistake to propose an attribution on the evidence of parallel passages alone, and to expect the scholarly world to be impressed. Most scholars who have worked with problems of attribution have in their files large collections of parallel passages, and they know precisely how useful they can sometimes be and how worthless they generally are. The most effective kinds of internal evidence available for studies in attribution are those derived from a text's meter and versification, and from the sort of linguistic forms displayed in it.

Metrical evidence has been a regular feature of inquiries into the authorship of Elizabethan dramatic texts since the mid-nineteenth century, and the verse tests that Fleay applied to *The Two Noble Kinsmen* and Spedding brought to *Henry VIII*. Tabulations of run-on and end-stopped lines, feminine endings, and frequencies of rhyme have been greatly refined over the years. A good example is David Lake's gradations of stopped and run-on endings that prove so effective in differentiating the verse styles of *The Revenger's Tragedy* and *The Atheist's Tragedy*, in his study of the Middleton canon (Cambridge, 1975). Lake's book, along with MacD. P. Jackson's subsequent book on the subject (Salzburg, 1979), provide a substantial witness in the affirmative to the questions raised in the title of this paper. One of the things that studies in attribution have, if not exactly "proved," at least strongly suggested, is that the canon of Middleton's plays is no longer quite what it was assumed to be a century ago when A. H. Bullen edited Middleton's *Works* in eight volumes (1885-86). If the next editor of a collected edition of Middleton's plays has done his or her homework in matters of authorship and has the courage of his or her convictions, at least one play printed in Bullen will be dropped (*Blurt, Master Constable*, now regarded as Dekker's) and the canonical status of two others will be put to serious question: *The Family of Love* (authorship uncertain, but Middleton's share, if any, is minimal) and *The Spanish Gipsy* (now regarded as a Dekker-Ford collaboration). Six plays not printed in Bullen have strong claims for inclusion: *The Puritan* and *A Yorkshire Tragedy*, both from the Shakespeare *Apocrypha*; *Wit at Several Weapons* and *The Nice Valor*, both from the 1647 Beaumont and Fletcher Folio; *The Second Maiden's Tragedy*, traditionally designated as anonymous; and--most important of all--*The Revenger's Tragedy*, hitherto, and in some quarters still, attributed to Tourneur.

The critical interest in Middleton that has increased steadily throughout the present century has doubtless encouraged efforts to establish the full extent of his dramatic *oeuvre*; in turn, the more precise understanding of what Middleton did and did not write that recent studies in authorship have made available makes possible a fuller, more coherent appreciation of the playwright's total achievement in comedy and, especially, in tragedy. It must be said that not all scholars of Jacobean drama are persuaded by these developments. For some, belief in Middleton's authorship of *The Revenger's Tragedy* is as difficult to accept as the notion that the world is round was to another age. The attribution of the play to Middleton is not going to go away, however, because all the internal evidence comes together to substantiate it. The play's versification is decidedly Middletonian, as Lake and Jackson have independently shown. The pattern of linguistic usage on exhibit in the play is of a piece with that in Middleton's acknowledged work, as the studies of Peter Murray, Lake, and Jackson make clear. The play's formal and thematic affinities with Middleton's plays have been traced with great effectiveness by Richard Hindry Barker who cites some parallel passages which (*pace* Schoenbaum's animadversions on one of them on pp. 211-212 of his *Internal Evidence*) carry the kind of conviction that parallel passages ought to carry but seldom do. Finally, there is the sense of appropriateness the attribution carries for anyone who has seriously studied the Middleton canon. *The Revenger's Tragedy* has always been regarded as one of the most bizarre of all Jacobean tragedies, and its bizarre features resonate to even more strikingly ironic effect when the play is seen in the context of the grimly hilarious comedies Middleton was writing around the same time.

One of the objections formerly raised against attribution of *The Revenger's Tragedy* to Middleton was the statement on the title page of the anonymous 1607 quarto that the play had been acted by the King's Company, with which Middleton was not known to have had any connection at that time. The evidence for Middleton's hand in Shakespeare's *Timon of Athens* that has been accumulating in recent years (see the discussions in Lake, pp. 279-286, and Jackson, pp. 54-66, 213-215) may help to dispose of this objection and to establish a link between Middleton and the King's Men at just the time of *The Revenger's Tragedy*. The editors of the new Oxford Shakespeare frankly attribute *Timon of Athens* to Shakespeare and Middleton.

The kind of linguistic evidence that has shed some light at least on questions of attribution in recent years consists of colloquial and contracted forms, oaths, exclamations, third person singular verb forms in *-th* (*e.g.* hath, doth), virtually anything that can be said to bear witness to a writer's language preferences (extending even to matters of spelling, as M. St. Clare Byrne has demonstrated in the case of Anthony Munday in her 1923 *Library* essay). There is a large range of such evidence on exhibit in the texts of English Renaissance drama. Many of the pertinent forms are shared by many dramatists, but sometimes patterns emerge that can be regarded as distinctive of the work of a particular dramatist, though a filtering process must be undertaken before anything in the way of reliable pronouncements can be made. First, one needs to examine all the plays of a given writer to see if linguistic patterns do indeed emerge from his work; then, if some do, one must examine more plays to determine just how widespread such patterns are (to see if they are commonly shared by other writers, or are indeed distinctive of a particular one); finally one has got to be sure that the linguistic forms that comprise the patterns are indeed the author's, and have not been introduced into the text by a scribe or compositor in the course of its transmission. The first important study to employ evidence of this sort was Willard Farnham's "Colloquial Contractions in Beaumont, Fletcher, Massinger, and Shakespeare as a Test of Authorship" (*PMLA*, 1916), and to this, to E. H. C. Oliphant's *The Plays of Beaumont and Fletcher: An Attempt to Determine their Respective Shares and the Shares of Others* (1927), and to A. C. Partridge's *The Problem of 'Henry VIII' Reopened* (1949), my own studies in the authorship of the plays that comprise the Beaumont and Fletcher canon (begun as a doctoral thesis at the University of Virginia in the early 1950's) owe a large debt that I gratefully acknowledge. The scale of the linguistic statistics that I marshaled in the course of my efforts to differentiate the work of Fletcher from that of Massinger and other dramatists has been developed and extended with important results by later scholars: by Peter Murray, for example, in his study of the authorship of *The Revenger's Tragedy* (*PBSA*, 1962) and his subsequent book on Tourneur (1964), and by Lake and Jackson in their respective books on the Middleton canon.

In answer to the question, "What can studies in attribution prove?" it should be obvious that they can prove nothing with complete finality. All they can do is to subject existing internal and external evidence to the most rigorous possible examination, and draw from this such assumptions as seem plausible. When internal evidence is supported by external evidence, one clearly has a stronger case. The Office-Book of Sir Henry Herbert, Master of the Revels, tells us that Fletcher's comedy, *The Night Walker*, was revised by James Shirley, and scholars have long recognized that the revision must have had something to do with the play's reference to William Prynne's *Histriomastix*, published in 1632, seven years after Fletcher's death. Beyond this, the nature and the extent of Shirley's revision have been difficult to determine. But in virtually all of his unaided plays, Shirley employs a series of fairly unusual contractions (*shat* for *shalt*, *shannot* for *shall not*, *wot* for *wilt*, *wonnot* for *will not* are among the most prominent). These do not occur in the unaided plays of Fletcher, but they are found with some frequency at various places in the 1640 quarto text of *The Night Walker*, and it seems safe to assume that they point with some certainty to the areas of the play that Shirley reworked. I have discussed the matter in detail in the introduction to my edition of *The Night Walker* that will appear in the forthcoming Volume VII of the Cambridge edition of *The Dramatic Works in the Beaumont and Fletcher Canon*. It may be noted that these same Shirleyesque contractions are equally unknown in the unaided dramatic works of George Chapman, but they appear in the 1639 quarto text of his *Tragedy of Chabot, Admiral of France*, a play with which Shirley's name is linked by the external evidence of an entry in the Stationers' Register and the quarto title page, and which he also seems to have revised.

Any arguments concerning attribution based solely on internal evidence will always--if they are found to be acceptable at all--have to be taken in some degree on faith. It is for the investigator to see to it that the evidence offered does not place an undue strain on the public's faith; that the conjectures that are being advanced are consistent with the relevant established data. Even then a certain amount of suspicion is likely to surround conjectures concerning authorship. Some literary scholars turn a cold eye on statistics, and are unimpressed with what they disclose. Others take the line that the whole question of attribution is unimportant, at least for their critical purposes; and so they preface their essays on *Henry VIII* and *The Two Noble Kinsmen* with the announcement that they will not be concerned with authorial questions, the implication being that their present purposes transcend any such mundane considerations: a view that strikes me as redolent of a kind of faded, 1940's new-criticism *preciosite*. Since I am of the opinion that everything an important writer writes contributes to the understanding of everything else in the canon of his works, I want to secure as complete a sense as possible of any body of works that interests me. At a time when a good deal of concern is being directed to opening up the literary canon, it seems appropriate that some of us at least should try and see to it that the contents of the canons that have long been subjects of serious critical investigation contain what they ought to contain.

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FIVE THEORISTS IN SEARCH OF A LITERARY HISTORIAN: COMMENTS ON DOUGLAS BUSH'S LITERARY HISTORY, *ENGLISH LITERATURE IN THE EARLIER SEVENTEENTH CENTURY*, IN THE PERSPECTIVE OF ARTICLES BY HANS ULRICH GUMBRECHT, HANS ROBERT JAUSS, CLAUS UHLIG, ROBERT WEIMANN, AND RENÉ WELLEK

M. Joan Dineen

We are getting along fairly well in our conquest of space: experts at far reaches of the globe can communicate with relative ease; we can set up conference calls from our offices, our limousines, our yachts, our hang-gliders; we can study one another on television screens and program our computers for stately fencing matches of erudition. However, before the barriers of time we are primitives. We pine for a whatsit to mix and match our thinkers, not from the assorted wedges of the globe, but from the strata of time. Nevertheless, like an original who refuses to deviate from the earliest mode, time still unrolls like a papyrus scrolled upon and riveted to a bar at each end. Until, therefore, we can dissolve time into a liquid medium in which we may move at will, communicating across the decades or the ages, we must call upon those most elastic media of all, the mind and the imagination, to effect an intersection of those thinkers whose exchange of ideas will most benefit us. Let us begin modestly by remaining within the boundaries of one century, our own, and of one discipline, literary history. For a text we choose *English Literature in the Earlier Seventeenth Century: 1600-1660* by Douglas Bush, and for a committee of commentators we choose scholars representing a range of perspectives: Hans Ulrich Gumbrecht, poststructural; Hans Robert Jauss, reader-response; Claus Uhlig, intertextual; Robert Weimann, Marxist; René Wellek, the intrinsic. And now, to play!

* * *

If, in order to write literary history, one had to be licensed, and if, in order to be licensed, one had to face an orals committee composed of René Wellek, Robert Weimann, Hans Robert Jauss, Hans Ulrich Gumbrecht, and Claus Uhlig, those who mount a life-watch on the near-extinct species of the earth would post an alert concerning literary history, and those who inscribe the list of extinct species would prepare a space to receive the title of that genre. The cause for alarm would not come from the animosity of the orals committee members toward one another or toward the orals candidate but would proceed from the scholarly animation of their disinterested and collaborative quest for a mutually acceptable answer to the question--what is literary history? All such bipartite questions are fatal to conclusion, for they spawn two further questions for consideration--what is literature? what is history? which, in turn, generate even more questions pertinent to these until the committee faces an ultimate question: what is life? In the meantime, the nations of the earth, sensing a crisis, rotate the responsibility for supporting this prestigious think-tank until some resolution has been achieved so that the answer to an ultimate question can ripple through intermediary questions to render possible and publishable resplendently indisputable literary histories.

Let us suppose a past orals candidate to have been Douglas Bush, come with manuscript in hand of *English Literature in the Earlier Seventeenth Century: 1600-1660*, one of the points raised for discussion would have been Hans Ulrich Gumbrecht's challenge: whether the candidate had shaped his work on the discredited teleologically oriented model of history or whether he had utilized the newly accredited framework of "mentalities" so that his book can qualify as a segment of a newly forming whole of historical studies (472). Douglas Bush (after disclaiming any pretension to perfection in his work by quoting against himself Hobbes's criticism: "‘There is within you some special cause of intenebration which you should do well to look to'" [viii]) responded that, time and again, he had oriented his literary history to key questions of the earlier 17th century: "From Donne to Dryden thoughtful men ask 'What do I know?' Sharing the critical spirit, yet conscious of its destructive results, they seek some valid authority" (2) concerning "the problem that exercised so many minds, the relations of knowledge, reason, and faith" (374). In fact, Bush remarked, his text had regularly taken note of "intentions," "expectations," and "needs" (Gumbrecht 475) of various levels and kinds, from Fulke Greville's *Treaty of Human Learning*'s echoing Christian humanism's constant call to God- and reason-centered order (100), to Sir Walter Raleigh's *History of the World*'s emphasizing mutability and God's loving care in the affairs of individuals and countries (224-25), to Robert Burton's *Anatomy of Melancholy*'s studying a mindset that had prompted analysis from a number of predecessors (297), to Sir Thomas Browne's *Religio Medici*'s giving precedence to faith over science, "in this 'obscurantist' attitude. . . at one with most religious--and scientific--Englishmen from Donne to Milton" (351), to a simple listing of some important reasons why character-writing attained such popularity, for example, preference for classical types, durability of medieval *exempla* in sermons, delight in word-play, growing interest in psychology and realism, rising prominence of a *bourgeoisie* and splintering religious sects (208-09). Therefore, to a degree, Bush felt secure that he had met Gumbrecht's expectations that (what Gumbrecht labeled as) "stocks of knowledge (of which the agents are aware)" (472) and "preconscious needs of both authors and their recipients [which] weigh heavily in the genesis and institutionalization of (historically specific) literary communication situations" (475-76) have also patently fulfilled the requirement *prodesse et delectare* (475).

At that point, Hans Robert Jauss noted that the discussion had touched upon the linchpin of the entire matter--the reader, to whom any work speaks (8), and desired Bush to elucidate the ways in which his literary history aligned itself with the aesthetics of reception. Bush replied that the question reminded him of his introduction to the chapter on political thought, for there he had suggested that "only an omniscient Deity could have filled that role" of describing the whole political revolution (246). If he had had such reservations about one aspect of the sixty-year period of his book, he felt more daunted than he cared to admit about the scope of reception-impact scholarship. However, if ever a period were a top contender for such scholar-ship, the earlier 17th century, when the transition from medieval to modern occurred with such rapidity (1), would provide almost clinical control even though Jauss' theoretical thrust had not been Bush's primary concern. With reservations, Bush eyed Jauss' call to identify "to what degree . . . newness is recognizable in the historical moment of its appearance" (27) but felt that he could offer the instance of the exact year, 1637, when Descartes' *Discours* reached Hobbes (365), who envisioned his reorientation of psychology and moral and civil philosophy as on a par with Galileo's reshaping of physics and Harvey's, of physiology: all three enforcing the "substitution of realistic facts for speculative unrealities" (303). The not so aesthetic impact received in time by the average person was the realization that he was an unimportant stranger in a strange universe estranged from God (305). Another precise but more contemporary dating refers to Helen Gardner's shifting the chronology of Donne's "Holy Sonnets" and thus shifting critical interpretations of Donne's development as a poet (136). If Bush had used Jauss' terminology, he would have spoken of the "aesthetic distance" between the critics' assumptions, their "horizon of expectations," and Gardner's study, which effected a "horizon change" (14). Donne himself affected many a horizon, in songs and sonnets upending traditions of order and right reason embedded in poetry like that of Samuel Daniel (94), transferring to standard love poetry the blood of Elizabethan satire (133) and the muscle of Ovid's casuistry (134). Ben Jonson, also a horizon-heaver, rejected the exuberant irregularities of Elizabethan style and, in his works, upheld the "ageless classical virtues of clarity, unity, symmetry, and proportion" (111). Once again, Bush pointed out that literature reverberates more broadly than poet on poet, for example, Ben Jonson's impact on his greatest successor, the young Milton (114). In line with Jauss' thesis that literature should alter the social horizons of readers' lives (31) ("Ah," sighed Gumbrecht), Bush cited Governor John Winthrop's *Journal*, Governor William Bradford's *Of Plymouth Plantation*, Captain John Smith's *General History of Virginia, New England, and the Summer Isles*, and Samuel Purchas' *Purchas His Pilgrimage* (which sent Coleridge on his journey into Xanadu) (189).

"But if I may," interrupted René Welleck, "I'd care to know how you see yourself as a critic in your book since I hear you ringing the most curious changes on written pieces, from Jonson to Purchas!"

"As for the titles last mentioned," replied Bush, "we should remember that the authors of records of travel were mostly plain men with utilitarian aims who produced a great deal of good plain prose without knowing it" (190). Further, he explained that writings of men like Hobbes still qualify as literature since the language is not technical (302). The earlier 17th century is remarkably immune to Wellek's fear that literary history may not acknowledge the uniqueness of literature but pass it off as "second-rate philosophy, religion, ethics" (123). Partly because of the 17th century English schools' and universities' classical curricula based on the tradition of Renaissance humanism (15), most notable writers of the time were multi-faceted both as scholars and as men of action (30). "Nearly all the works that we now read as 'literature' were written as contributions to religion, ethics, politics, science, travel, and the other fields of inquiry and instruction" (31). Nevertheless, such is the mass of material from this period that Bush asserted he constantly exercised critical criteria in what Wellek labeled "selection . . . characterization and evaluation" (125), and therefore set himself to discuss only those writers who deserve a claim upon a reader's attention, whether this claim be honored or not (230). Even so, the problem of selection was almost omnipresent, as the section on translations demonstrates: the years 1600-1660 have pride of place for quality and diversity of translations still in use; as a result, Bush chose only "a few giants" (57), among them Philemon Holland, John Florio, George Chapman, and devoted one third of the section to "the great moulder of English literature and life," the King James Bible (66).

Here as in many other sections, Bush was attentive to another of Wellek's concerns, the "internal history of art" (122), and pointed out the influence on metrics and versification of the great translations (65). The closed couplet's gradual ascendancy typified for Bush the growing force of European neoclassicism, in itself part of a more profound change, "dynamic and desiccating," which he associated with Descartes and Hobbes (179). For genres and mini-genres, Bush provided thumbnail sketches on, for example, the emblem (90-1), the essay and the character, which share a chapter, along with their subdivisions and adornments such as the encomium, the paradox (199-200), the commonplace book (203), the literary epistle (205).

"But don't you give any testimony to the living literature of the times preceding your chosen historical period?" spoke up Claus Uhlig. "You've mentioned translations and classical curricula. Is there no more?"

"My dear Professor Uhlig," Bush countered, "the varied literature of the earlier 17th century is a veritable palimpsest" (Uhlig 498), and pointed out that the incipient essay form, which he had just been discussing, had unceasingly echoed the great classical truths of personal conduct and public government ("How meaningful is literature which is history," murmured Robert Weimann [103]), as opposed, for example, to the essays of Addison and Steele, where there is somewhat of a falling-off (218) because, as all present realized, the rising middle class required handbooks proportioned to their comparatively negligible academic backgrounds, handbooks, which, however, as a genre, traced their lineage to classical times (24). In the most important such book of the period, Henry Peacham's *Complete Gentleman*, the many who purchased a copy found a blend of contemporary prose and Tudor humanism, of the noble and the useful (25). "How non-simultaneous the simultaneous can be," marvelled Uhlig (500) as Gumbrecht nodded (479) and added, "--and simultaneously to delight and improve!" (475). Sighed Weimann, "It was an age of Peachams--with a major reservation--writing works that were not only 'products of their times' but also 'producers of their age,' an age mimetically and morally nonpareil" (104). "Yes," concurred Jauss, "the continuous mediation between literature's aesthetic and historical aspects comes to the fore only to the degree that the reader's figure advances" (8). "May I hear a stronger critical voice?" challenged Wellek.

"Of course," obliged Bush. "First, with regard to Weimann's reservation, we may recall his reference to F.R. Leavis' undeveloped dictum: 'To be important historically is not, of course, to be necessarily one of the significant few' (100). Only in a limited fashion did *Complete Gentleman* produce its age; Peacham's sturdily written work has not, literarily speaking, survived the demise of the historical needs that called it into being. It bears no comparison, for example, with the major works of Milton. Therefore, all things in due proportion, a criterion I tried to observe in the allotment of space to various authors, determined my dedicating an entire chapter, approximately 10% of the whole, to only one writer, John Milton." Bush explained that, as early as "L'Allegro" and "Il Penseroso," Milton was writing poetry superior to Jonson's (382) (and similar evaluations regularly season the book, such as the judgment that Spenser supersedes Donne, in poetic excellence if not in readership [130]). Milton's choice of blank verse allowed a new versification to swim into the ken of his successors (408). Steeped in Christian humanism, Milton wrote works that, from minute touches to broadest strokes, illustrate Uhlig's concepts of palimpsest, ananke, and palingenesis (503). The Euripidean prologue of *Comus* (385), the Homeric, Virgilian, and Spenserian textures of *Paradise Lost* (404-05), the biblical and classical layering of *Reason of Church Government* (412) provide the briefest of indications concerning how the past vibrates in Milton's works. What Bush attributed to Milton--in "Lycidas": the "transformation of a supposedly dead convention, the pastoral device" (387); and in *Paradise Lost*: "the greatest surviving monument of the immense mass of Renaissance writing, exegetical and poetical, that dealt with the matter of Genesis" (403)--illustrates the partial role of necessity in the creative force of genius. Convictions deep-seated through time express themselves again in Milton's personal and professional choices: to contribute moral leadership in public service as well as artistic integrity in his writings (388), to create in *Paradise Lost* a masterly reminder that evil (402) and "human freedom of choice and human responsibility" (397) form the crux of life, to dramatize in *Samson Agonistes* the enigma of suffering and the rightness of God's ways (417).

With a glance toward Weimann, Bush continued: As in ancient times great minds reiterated the basic ethical stances, so in Christian times writers played endless variations on themes of faith. From 1600 to 1660, almost half the books published in England concerned religion, a crucial topic to more personas than at any other time (310). Did not, therefore, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* fulfill a mimetic and a moral function in raising these beliefs to the level of enduring art (Weimann 104)?

Bush reminded the committee that, within the severe limitation of forty-some pages on Milton, he had endeavored to fulfill a "tradition in which . . . the present 'charm' (and meaning) of great art, its norm and standard may be reconciled with a thorough understanding of its past genesis" (Weimann 95): critics view Milton's poetry as possessing "fullness in the concise and depth in the clear" and Milton himself as having been the final and towering representative of Christian humanism (Bush 378). Amidst criticism's variables, Milton has retained second place among all English poets (377).

"Well, DB, you *have* made *some* points," came the voice of René; "I would caution you to utilize the sociological method prudently (123) and to adhere to an internal history of art" (122).

"Ah, René," interposed Robert Weimann, "do bear in mind that 'the much recommended "intrinsic" study of literature has shown itself incapable of coping with the challenge of literature as a process in time'." (92)

"Surely, Robert, you agree with me that your theory is deficient," interrupted Hans Robert Jauss; "your 'circular system of production and of representation . . . must be widened to include an aesthetics of reception and impact' (8). When are we discussing the rest of my theses?"

"But first, Hans," Claus Uhlig declared, "I must remind you that 'Anglo-Saxon literary criticism has never lost sight of what palingenesis actually means (487); therefore, the recent attempt to refound literary history on the basis of an aesthetics of reception' (488) is incredibly wide of the mark! My good man, don't you think we all need another go at Heidegger's 'deactualization of the present' (482)?"

Perceiving that the committee had passed beyond the discussion of his book onto the great planes of gusting discourse, Douglas Bush tucked under one arm the copy of his book, under the other arm copies of the *Times Literary Supplement*'s, the *New Statesman*'s, and the *Sewanee Review*'s favorable reviews, and departed.

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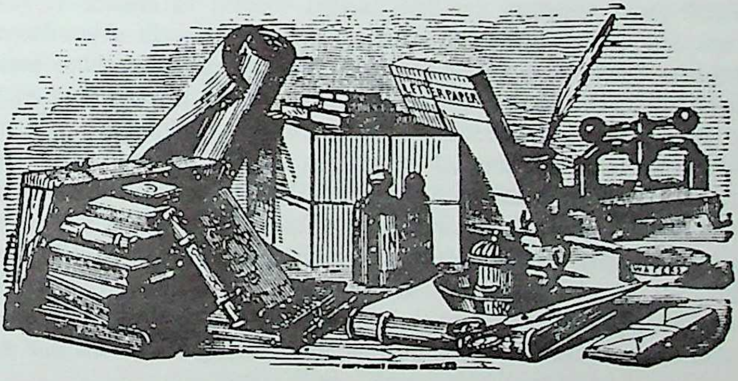
Wellek, René. "Six Types of Literary History." *English Institute Essays, 1946*: 107-126.



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PEDAGOGICAL CORNER

TEACHING MANUSCRIPT AND ARCHIVAL RESOURCES

Scott Stebelman

Teaching the Methods of Scholarship course presents uncommon challenges to English instructors. Most faculty, having the doctorate, are extensively trained as literary critics; they are probably more familiar and comfortable discussing exegetical and theoretical issues germane to literature rather than determining solutions to bibliographical problems. They may be aware of the most frequently consulted bibliographies within their disciplines or within their specialization, but are not familiar with the panoply of tools and technologies that now assist scholars involved in humanistic research. Although discussing the *Dictionary of National Biography* or the *National Union Catalog* may excite bibliographers and librarians, these topics less frequently arouse the interest of graduate students. For many of them, the *MLA International Bibliography*--adequate in generating citations on most writers and literary subjects--is the *ne plus ultra* of scholarly research.

Having taught library skills in The Methods Course for several years, I have been only moderately satisfied with the lecture method. Recently I co-taught the Methods Course with a member of the English Department. Our division of labor was rather precise: he was responsible for discussing literary and professional issues, I for training students in library research. Usually when I teach this course I take a topic and walk students through the most important research materials, while I try to retrieve exotic citations and arcane factual information about a writer or subject. Topics I taught in the most recent semester were: Retrospective and Serial Bibliographies, National Bibliographies, Biography, Interdisciplinary Resources, Online Literature Searching, and Archival and Manuscript Finding Aids. Although this pedagogical strategy has the value of systematization and concreteness, it is not intellectually engaging. Students will take notes and listen attentively, but they postpone assimilation of the content until they are required to compile their final annotated bibliographies.[1] Even in this final project, however, there is no assurance that they will consult many of the tools, given the extensive latitude students have to cite titles from a variety of sources (many of which are secondary).

In an attempt to see if other Methods instructors had written on teaching strategies, I undertook a literature search. Connie R. Dunlap has written about the graduate program at the University of Michigan, and Denise Madland has described the course in use at the University of Wisconsin--Stout.[2] These articles, however, were peripheral to my interests: the programs described aimed at all graduate students rather than those specifically within an English Department. By necessity the teaching strategies and organizational issues were generalized to a variety of academic units within the author's respective institutions. Others have written about strategies within non-English disciplines, but those strategies reflect the methodological and resource-specific concerns of those disciplines.[3] Finally, I found a number of helpful articles about projects assigned outside the classroom, but they seldom addressed pedagogy within the classroom.[4] What was lacking was discussion about how to spend an hour talking about bibliography without boring students.

As Coordinator of Bibliographic Instruction within my library, I was somewhat familiar with cognitive theory and experiential learning. I had also just returned from a workshop where non-traditional methods of instruction had been explained and even modeled by the trainers. The readings and the workshop experience reflected shifts in bibliographic instruction that had accelerated over the last decade. Much of that shift has focused on how bibliographic resources are presented to students. Instead of explaining the value of particular tools to a subject, librarians have emphasized research strategy, indicating that there are categories of research tools (e.g., periodical and newspaper indexes) which are repeatedly consulted regardless of the individual topic chosen.[5] Bibliographic instruction has become increasingly grounded in learning theory; especially influential have been the writings of Piaget and Bruner, whose developmental and process-oriented learning theories elucidate why some undergraduates are unable to generalize from individual cases.[6]

Piaget's developmentally oriented pedagogy has been particularly important in the work of Cerise Oberman-Soroka. In "Petals Around A Rose: Abstract Reasoning and Bibliographic Instruction," she appropriates an instructional modality called "the learning cycle," originally developed by instructors in the University of Nebraska's ADAPT program.[7] The cycle contains three stages: exploration, invention, and discovery or application. Students are first broken into small groups. The exploration stage "introduces students to new materials and ideas by encouraging them to find patterns, draw relationships, etc. with minimal guidance." The second stage, invention, "introduces or explains the concepts or principles that students have unknowingly worked on in the exploration stage. It is at this point that a formal vocabulary, or clarification of the exploration stage occurs." In the final stage--discovery or application--"the concepts which are explored in the first two stages are now used and applied in an assignment." Many librarians already use these techniques in teaching undergraduates, but few have done so with graduate students.

One of the sessions I teach focuses on Manuscript and Archival Finding Aids. Given that most graduate research involves published rather than unpublished materials, students frequently wonder why they need training in locating the latter. As a result, they often respond passively to the information presented in these lectures. If any session was ripe for a new teaching strategy, it was Manuscript and Archival Finding Aids. I consequently decided to test the effectiveness of Oberman-Soroka's undergraduate learning model with my graduate students and see if it made this bland subject more palatable.

Normally students are provided handouts annotating the various tools I discuss. The sequence of discussing those tools corresponds to a chronology of scholarly use. Instead of sticking to that teaching strategy, I created one that was environmentally and structurally novel: students entered the classroom observing three piles of books displayed on the central table. No indication was given of what the piles signified or how they were related to the evening's topic. The resources fell into the following groups:

GROUP I

Ash's *Subject Collections*
Down's *American Library Resources*
American Literary Manuscripts
Directory of Archives and Manuscript Repositories in the United States
National Inventory of Documentary Sources in the United States
National Union Catalog of Manuscript Collections

GROUP II

Ash's *Subject Collections*
Index of English Literary Manuscripts
Census of Medieval and Renaissance Manuscripts in the United States
British Manuscripts Project

GROUP III

British Library, *Catalogue of Additions to the Manuscripts*
Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Books and Manuscripts Library, Yale University
Catalog of Manuscripts at the Folger Shakespeare Library
A Guide to Literary Manuscripts in the Huntington Library

Students were then broken into three groups, one for each pile. Students specializing in American Literature took the first pile, those specializing in English Literature the second pile, and a few were volunteered for the third pile. All students were asked to examine the books in front of them and to answer the following questions:

1. What is the function of each tool? How would you use it in research?
2. How is the tool organized and the contents displayed? Is it easy or difficult to use?
3. What is the scope of the tool? Are there any subject, geographical, or period limitations?

4. What are the strengths and weaknesses of each tool?
5. In which order would you consult each tool?
6. Of the tools in your pile, which one or two do you view as most important to scholarly research, and why?

Students were encouraged to consult the prefaces, introduction, and indices to answer these questions. They were also encouraged to scrutinize individual entries, to analyze how they were formatted, and to assess the value of information found.[8] Forty-five minutes were allotted for this exercise, after which time each group was to report its findings to the larger group.

When the reports were given, I used a flip chart to record group observations. When one group finished, I taped their comments onto the wall for later comparison with those of other groups. The first group quickly discerned that Ash's *Subject Collections* would be the most efficient way of beginning research, since it identified not only a library's holdings on individual writers, but also disclosed the magnitude (i.e., item count) of those holdings. Several of the students were planning to write dissertations on Faulkner, and they learned that the University of Virginia had the most extensive Faulkner holdings. They also discovered the diversity of primary documents within each institution, whether they were restricted to monographic editions or included correspondence, journals, diaries, etc. Downs's *American Library Resources*, with its supplements, were viewed as a similar tool, but one containing less descriptive information. Of particular interest to students was the relatively new *National Inventory of Documentary Sources in the United States.* It revealed that the Joseph Wood Krutch and Wesley Winans Stout collections at the Library of Congress had some Faulkner correspondence.

Students in Group II valued Ash, but they readily saw--despite its restricted coverage--the greater value of the *Index of English Literary Manuscripts*. They were given Ben Jonson as a subject, and discovered that while four or five private libraries had the bulk of Jonson materials in this country, the British Library's collection was paramount in Great Britain. The introduction was particularly helpful in discussing issues of provenance and dispersion of materials by format. For Ben Jonson, the *Census of Medieval and Renaissance Manuscripts* proved less helpful. It, like the *National Union Catalog of Manuscript Collections*, failed to describe with precision the contents of a collection. The *British Manuscripts Project* was viewed as a particular find, since our institution is located in Washington, D.C., where the Library of Congress owns the microfilm cited.

The Third Group's task was intrinsically less exciting, since they were presented with manuscript catalogs and asked to assess the value of each. That value depended in large part on the comprehensiveness of the collection and whether a particular writer's materials were held there. The Huntington Library listed nothing for either Faulkner or Jonson. The Folger Library predictably was very strong on Jonson (and like LC, also had the advantage of being located in our city). Because our holdings of the British Library's *Catalogue of Additions to the Manuscripts* were modest, the importance of this tool was unappreciated.[9]

Several pedagogical objectives were achieved by this group exercise:

1. Students determined for themselves the value of Manuscript and Archival Resources to literary scholarship.
2. Students developed important skills in analyzing individual reference works--what do they do, what are their limitations, in which situations would I use them?
3. Students extrapolated a category of tool function (e.g., repository identifiers) from the titles in front of them. Categories of tools is an important concept that will later aid them in non-literary research.
4. Students saw the logical sequence in tool consultation, beginning with the repository identifiers and ending with repository catalogues.

5. Students tested, and shared, their ratings with classmates. This enhanced *esprit de corps* within the classroom; it also validated their ability to make judgments regarding individual tools.

The exercise was useful for me as well, providing responses that enabled me to assess the utility of this particular teaching strategy. The hands-on experience of the students was perhaps the most valuable element; students could use the analytical skills gained to assess the adequacy of new tools they discovered within their specializations as well as those that cut across disciplines. Equally important to me was testing the Oberman-Soroka learning model with graduate students. Having them sift through piles of reference tools paralleled the "exploration" stage of analysis, when they tried to discern what common properties disparate reference tools shared. This stage was followed by the "invention" stage, where each pile was given a research function (e.g., repository locators; institutional catalogues) and scholarly applications were established. The last stage--"discovery or application"--emerged in the compilation of each student's final bibliography, although this stage varied depending upon the value and availability of primary resources for a given author.

After the session I distributed the following bibliography. It reproduced the initial questions and categorical groupings arrived at independently by the students.

Manuscript and Archival Finding Aids: A Select Bibliography

When doing manuscript and archival research, you need to ask yourself three questions: (1) Where can I locate a list of finding aids relevant to my research? (2) Which tools will tell me which libraries hold materials in my area? and (3) Do these libraries publish catalogues of their holdings? (Note: initial numbers in parentheses refer students to annotations in Patterson).

(1) Where Can I Locate A List Of Finding Aids Relevant To My Research?

Patterson, Margaret C. *Literary Research Guide*. 2nd ed., 2nd rev. printing. New York: Modern Language Association, 1984.

Altick, Richard D. and Andrew Wright. *Selective Bibliography of the Study of English and American Literature*. 6th ed. New York: Macmillian, 1979. (B15)

Sheehy, Eugene P., ed. *Guide to Reference Books*. 10th ed. Chicago: American Library Association, 1986. (A5)

(2) Which Tools Will Tell Me Which Libraries Hold Materials In My Area?

Ash, Lee and William G. Miller. *Subject Collections: A Guide to Special Book Collections And Subject Emphases As Reported by University, College, Public and Special Libraries and Museums in the United States and Canada*. 6th ed. 2 vols. New York: Bowker, 1985. (W1315)

Downs, Robert B. *American Library Resources: A Bibliographical Guide*. Chicago: American Library Association, 1951. With supplements. (W1313)

Robbins, J. Albert, comp. and ed. *American Literary Manuscripts: A Checklist of Holdings in Academic, Historical, and Public Libraries, Museums, And Authors' Homes in the United States*. 2nd ed. Athens: University of Georgia Press, 1977. (W1317)

Directory of Archives and Manuscript Repositories in the United States. Washington, D.C.: National Historical Publications and Records Commission, 1978. (W1319)

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Downs, Robert B. *British and Irish Library Resources: A Bibliographical Guide.* 2nd ed. New York: Mansell, 1981. (W1314)

Index of English Literary Manuscripts. London: Mansell, 1980--. (W1318)

Ricci, Seymour de. *Census of Medieval and Renaissance Manuscripts in the United States and Canada.* 3 vols. New York: Wilson, 1935-40. Supplement, ed. W.H. Bond, 1962. (J262)

British Manuscripts Project. Washington, D.C.: Library of Congress, 1955. (W1437)

Great Britain. Historical Manuscripts Commission. *A Guide to the Reports on Collections of Manuscripts of Private Families, Corporations, and Institutions in Great Britain and Ireland Issued by The Royal Commissioners for Historical Manuscripts.* Part 1, *Topographical.* London: HMSO, 1914.

Great Britain. Historical Manuscripts Commission. *Guide to the Reports of the Royal Commission on Historical Manuscripts, 1870-1911.* Part 2, *Index of Persons.* Ed. Francis Bickley. 2 vols. London: HMSO, 1935-38.

Great Britain. Historical Manuscripts Commission. *Guide to the Reports of the Royal Commission on Historical Manuscripts, 1911-1957.* Part 2, *Index of Persons.* Ed. A. C. S. Hal. 3 vols. London: HMSO, 1966.

(3) Do These Libraries Publish Catalogs Of Their Holdings?

Nelson, Bonnie. *A Guide to Published Library Catalogs.* Metuchen, New Jersey: Scarecrow, 1982.

British Library. *Catalogue of Additions to the Manuscripts.* London: the Library, 1836--.

Beineck Rare Book and Manuscript Library. *Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book and Manuscript Library, Yale University.* Binghamton, New York: Medieval & Renaissance Texts & Studies, 1984--.

Folger Shakespeare Library, Washington, D.C.: *Catalog of Manuscripts of the Folger Shakespeare Library.* 3 vols. Boston: G.K. Hall, 1971.

Corbett, James Arthur. *Catalogue of the Medieval & Renaissance Manuscripts of the University of Notre Dame.* Notre Dame, Indiana: University of Notre Dame Press, 1978.

Texas. University at Austin. Humanities Research Center. *A Descriptive Catalog of Edgar Allan Poe Manuscripts in the Humanities Research Center Library, the University of Texas at Austin.* Austin: University of Texas, 1973.

Rutgers University, New Brunswick, N.J. *A Guide to the Manuscript Collection of the Rutgers University Library.* New Brunswick, New Jersey: Rutgers University Press, 1964.

Henry E. Huntington Library and Art Gallery. *Guide to Literary Manuscripts in the Huntington Library.* San Marino, California: Huntington Library, 1979.

NOTES

1 The bibliographical assignment requires students to choose an English or American writer and compile a bibliography to support research on him or her. This bibliography usually includes biographies, bibliographies, secondary criticism, etc.

2 Connie R. Dunlap, "Library Services to the Graduate Community: The University of Michigan," *College & Research Libraries* 37 (1976): 247-51, and Denise Madland, "Library Instruction for Graduate Students," *College Teaching* 33 (1985): 163-164.

3 Beth J. Shapiro and Richard Child Hill, "Teaching Sociology Graduate Students Bibliographic Methods for Document Research," *Journal of Academic Librarianship* 5 (1979): 75-78, and Lois Schneider, "Bibliographic Instruction for Graduate Students in an Educational Research Seminar," *Education Libraries* 12 (1987): 51-53.

4 Most of these articles have been published in *Literary Research* and its predecessor, *Literary Research Newsletter*. Those addressing a specific pedagogy include: Craig S. Abbott, "Photographic Slides for Literary Research Courses, *Literary Research Newsletter* 2 (1977): 59-63; Judith Craig, "Collation in the Classroom," *Literary Research Newsletter* 9 (Fall 1984): 74-81; and Bradford Y. Fletcher, "‘Unknowns’ in the Teaching of Literary Research," *Literary Research* 11 (Winter 1986): 11-18. See also Arthur F. Kinney, "New Tricks for An Old Dog: Some Fresh Approaches to the Bibliography Course," *College English* 32 (1970): 276-78.

5 See Marvin E. Wiggins and Elizabeth Wahlquist, "Independent Library Usage: A Research Strategy," *The Journal of Academic Librarianship* 11 (1985): 293-96; James E. Ford, "A General Research Model for Research Paper Instruction," *Literary Research Newsletter* 6 (1981): 49-65; and Sharon J. Rogers, "Research Strategies: Bibliographic Instruction for Undergraduates," *Library Trends* 29 (1980): 69-81.

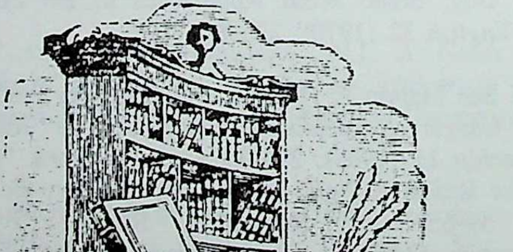
6 Barbel Inhelder and Jean Piaget, *The Growth of Logical Thinking from Childhood to Adolescence: An Essay on The Construction of Formal Operational Structures* (New York: Basic

Books, 1959); Jerome Bruner, *Toward A Theory of Instruction* (Cambridge, Massachusetts: Belknap Press of Harvard University, 1966). For a library application of Bruner's theory, see Mary Reichel, "Preparing to Teach: Bruner's Theory of Instruction and Bibliographic Education" in *Teaching Librarians to Teach: On-The-Job Training for Bibliographic Instruction Librarians*. Ed. Alice S. Clark and Kay F. Jones. (Metuchen, New Jersey: Scarecrow Press, 1986): 20-31.

7 "Petals Around A Rose: Abstract Reasoning and Bibliographic Instruction." In the program, "Learning Theory in Action: Applications in Bibliographic Instruction," 1 July 1980. American Library Association Conference. (ED 229 013)

8 It should be stressed that, depending on the unit taught, the instructor's knowledge and experience may play a pivotal role in evaluating individual tools. For example, in the unit on "Biography," it was necessary to explain how Victorian standards of propriety led to factual distortions in compiling the *Dictionary of National Biography*. In the unit on "National Bibliographies," we discussed Pollard and Redgrave's *Short-Title Catalogue* and how its accuracy was compromised by bibliographical ghosts.

9 If funds had permitted, our library would have acquired the *Index of Manuscripts in the British Library*, 10 vols. (Cambridge: Chadwyck-Healey, 1984-86), which cumulates citations found in the older *Additions*.



REVIEWS

Albert E. Hartung, General Editor. *A Manual of the Writings in Middle English, 1050-1500.* Vol. 7: John Gower (John H. Fisher, R. Wayne Hamm, Peter G. Beidler, and Robert F. Yeager); *Piers Plowman* (Anne Middleton); Travel and Geographical Writings (Christian K. Zacher); Works of Religious and Philosophical Instruction (Robert R. Raymo). Hamden, Connecticut: Archon Books, The Shoe String Press (Published for the Connecticut Academy of Arts and Sciences), 1986. viii + 400 pp. $32.50

Review by VINCENT DiMARCO, University of Massachusetts, Amherst.

This most recent volume in the continuing project by members of the Middle English Division of the Modern Language Association of America to rewrite John Edwin Wells's *A Manual of Writings in Middle English, 1050-1400* (New Haven, 1916, with nine supplements, 1919-51), is in all ways an important and worthy addition to a collaborative undertaking of indispensable value to scholars and students of Middle English literature. The high standards of commentary and bibliographical annotation that characterized the project from its beginning under the general editorship of J. Burke Severs (vols. 1-2, 1967-70) are once again observed by Professor Hartung, General Editor since volume 3 (1972), who retained the two-part organization of commentary, presenting what is known for each work of its manuscipts, date, dialect, form, content, etc., and analytical bibliography that lists manuscripts and commentary on them and scholarly and critical studies arranged chronologically under appropriate topical divisions. Wells's original *Manual* sought "to record the generally accepted views of scholars on pertinent matters" and did not pretend to offer original theories. The present volume guarantees its general usefulness through a similar unidiosyncratic objectivity and comprehensiveness, yet the division of the new work among area specialists is especially valuable in this latest volume, whose chapters, in the words of the General

Editor, "are particularly expressive of the wide range of new discovery and the energetic and vigorous reassessment of traditional areas that characterize our field at present."

This is especially true regarding John Gower, the subject for the first (co-authored) chapter. Wells, in dealing with the familiar charges of Gower's didacticism, prosing, and dullness, had sensitively remarked "But recently some of the few who have actually read or read at his work, have come to recognize in him certain high merit in his kind. Perhaps, after a time, it will not be heretical to speak of this merit." That time may be said to have arrived, and be recorded here in commentary that stresses the importance for the proper appreciation of Gower's English works the poet's assimilation of medieval literary theory and his sophisticated mythologizing. Drawing on John H. Fisher's biographical researches, the authors present the incontestable and the probable facts of Gower's life, and argue persuasively in refutation of the old charges of political opportunism in his dedication of the second recension of the *Confessio Amantis* to Henry of Lancaster. They are most probably right in debunking the theory of a quarrel between Chaucer and Gower that is supposedly evidenced in the omission of an allusion to Chaucer in the second recension, as well as in the possible satire of Gower contained in the Man of Law's Headlink. (Here, it ought to be noted, however, that the fact Lydgate mentions no such falling out between the poets is an argument from silence, and that more than a few readers have detected a possible parody of Gower's method in the Manciple's Tale.) This chapter is especially valuable in its detailed, yet concise treatments of Gower's French and Latin works which, when viewed in the context of the *Confessio*, demonstrate to what extent the poet's entire corpus sets forth the ideas of social order and stability cemented by the principles and institutions of marriage, Empedoclean love, and justice.

The bibliography, which draws on Robert F. Yeager's *John Gower Materials* (1981) and later bibliographical studies, is superb in coverage of all works through 1984. I note merely that Masayoshi It's *John Gower, the Medieval Poet* (1976) contains English translations of a number of essays listed in the *Manual* only in their original publication in Japanese, as well as two new essays, on *Cinkante Balades* and *Mirour de l'Omme*, respectively, that apparently escaped notice. Perhaps Edwart Weber, *John Gower and G. B. Shaw* (1968), which devotes a few pages to Gower, ought to have been included, if only for the sake of completeness. I note only two typographical slips: p. 2409, col. b, line 4, read Ker for Kerr; and in the Commentary, p. 2196 for 1832 read 1382.

The chapter on *Piers Plowman* by Anne Middleton (the original editor was E. Talbot Donaldson) presents an expert sifting and reconsideration of scholarship on all aspects of this complex poem such as we might expect from one whose investigations of the poem's grammatical metaphor, episodic form, and audience have proven so valuable. Her accounts of the three versions--Middleton is loath to accept the claims put forward of the authorial integrity of a pre-A text version in Bodley MS. 851--succinctly describe the form and shape of the text in the extant manuscripts, and argue that manuscript colophons and explicits, and the testimony of the A text continuator John But, suggest that the three versions were early read as more or less complete versions of a single work. Middleton's discussion of the "authorship question" that for so long engaged the energies of scholars exposes the essential ahistorical nature of Manly's argument and method, which was colored by an earlier generation's study of long, anonymous works that come into being as aggregates of separate works by different authors, without due regard either to truly analogous works that circulated in multiple forms during their authors' lives, or to the close study for *Pier Plowman* of the textual evidence of dialect, meter, and style. Single authorship is today generally conceded or assumed; and Middleton rightly argues that the earlier debate led to a salutary reconsideration of the quality of available editions, a healthy awareness of the highly mediated nature of evidence for authorial practice in extant manuscripts so far removed from the original that their genetic history (and hence the poet's native dialect and place of composition) is largely irrecoverable, and a shift in critical approaches to larger questions of form, convention, and tradition. The commentary, while not slighting earlier contributions to source-study, traditional patterns of thought that inform the poem, and the relation of *Piers Plowman* to other alliterative works, nevertheless points out the limitations of such work, and calls for a more precise analysis of the poem's differences from the contemporary alliterative corpus, a thorough revaluation of its verbal techniques, further investigation of Langland's modulation of alliterative patterning and metrical accent and the possible influence of "cadenced prose," and examination of the poem's poetic form, style, and genre that might elucidate "the manner in which the poem expresses the poet's learning, and assimilates its verbal and cultural influences."

The comprehensive bibliography re-casts (under twenty separate headings) and extends through 1984 earlier bibliographical studies. Students of the poem should be aware of the annual bibliography (beginning 1985) in the *Yearbook of Langland Studies*, to commence publication Fall, 1987.

Necessarily more varied in content is the chapter by Christian K. Zacher on Travel and Geographical Writings, which contains entries and bibliography on twenty-three items ranging from lists and short itineraries marking places and distances (which were intended as mnemonic devices), guidebooks, more developed narratives, documentary evidence related to Atlantic exploration *temp*. Henry VII, and medieval maps with English inscriptions. The miscellaneous nature of the contents dictates chronological arrangement, which also has the advantage of highlighting the cumulative indebtedness of much English medieval travel writing. Omitted from discussion are works treated elsewhere in the *Manual*, although the *Book of Margery Kempe*, to be discussed in the section on English Mystics, is here included on the basis of its record of pilgrimages and its depiction of attendant hardships. Likewise omitted are those writings not composed in the vernacular, which, however, admits discussion of *Mandeville's Travels* (probably composed originally in French). Omitted, too, are works once known to have existed but which are now lost. As a supplement to the bibliography, I note a fifteenth-century Scots version (from a Latin version of the French translation?) of the *Letter of Prester John*, found in BL Royal 17 D.xxi, fol. 310ff, which attests to vernacular interest in this famous geographical text.

The largest contribution to this volume is that of Robert R. Raymo, whose chapter on Works of Religious and Philosophical Instruction treats among its 250 separate items long compilations of religious instruction (e.g., *Handlyng Synne, The Book of Vices and Virtues, Jacob's Well, Prick of Conscience*), manuals of instruction in the elements of the Faith (e.g. *Lay Folks Catechism, Cusor Mundi*), translations, paraphrases and expositions of elements of the Faith (e.g., *Dives and Pauper*), guides to the Christian Life, works based on allegory and personification, service-related works, works dealing with festivals and rituals, and works of philosophical instruction, such as translation of and commentary on Boethius's *Consolation*. Here is truly God's plenty--from substantial productions of undoubted literary merit and profound spirituality, to injunctions against baptizing while intoxicated and pronouncements on the moral pollution of masturbation as compared with that of petting, incest, and bestiality! It is a real virtue of this chapter that less well known and often unpublished works are described in detail, along with full manuscript and bibliographical references; likewise to be appreciated by scholars in the field are Professor Raymo's notices of editions in progress and his call for further work on various subjects, such as the largely unexplored manuals of instruction, the poems of William Shoreham, and the poems (perhaps by Hoccleve) interspersed throughout the English text of Guillaume de Guilleville's *Pèlerinage de l'ame*.

The bibliography (over 100 closely typed pages) is awe-inspiring in its comprehensiveness and accuracy. I note merely the following: the apparent omission of C. A. Martin, "Middle English Manuals of Religious Instruction," in *So meny people longages and tongues*, ed. M. Benskin and M. L. Samuels; and a miscitation in the bibliography for item 124 (p. 2531), which should read:

> *MS*. Westminster Cath Diocesan Archives H38, f 114B (ca. 1400) Jolliffe, p. 83, no F14.

Note also that for item 134 (p. 2533), Raymo lists the manuscript as BL Arundel 57, ff. 94B-96B, while Jolliffe (p. 106, no. I. 11) lists ff. 82R-84R.

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C. A. Patrides. *An Annotated Critical Bibliography of John Milton*. New York: St. Martin's Press, 1987. xii + 200 pp. $35.

Review by LEO MILLER, New York City.

The untimely death of C. A. Patrides, some few months after the May 12, 1986, date of his preface, was immediately felt throughout the field of Milton studies, and eloquently commemorated at the December 1986 reunion of the Milton Society which in 1978 had voted him its distinction of Honored Scholar. His 1966 work *Milton and the Christian Tradition* was a model of its kind, solid in substance, not just erudite but usefully erudite. Both in England and the United States, Dr. Patrides had had a distinguished career as university professor, author, and editor of many works and contributor to current scholarly periodicals.

To prepare this kind of recommended reading list, even with 1,145 titles, for a scholar of his attainments should have been an effortless endeavor, rather than demanding intensive labor, under ordinary circumstances. One wonders now how it figured in his mind, and whether it was shaped, or hastened in consciousness that his end was near. Some of us had heard, with surprise, that he had sent out letters to rare book librarians offering to sell treasures from his personal collection, and being unaware that he was in the final weeks of his dismal illness, we wondered what possible pressures could have motivated such a move, learning too soon the grievous reason.

The usefulness of this work in programs of Milton studies is immediately manifest. The multiplicity of publications in what some folks in other disciplines mockingly call the "Milton Industry" confronts the beginning student not with a mountain of books but a veritable Himalayan barrier. A guiding work such as this one is for novices a map of passes across the mountain ranges. It will certainly prove equally valuable as a time saver for teaching Miltonists.

Its 200-page length (perhaps predetermined by the publishers) necessarily imposed space limits on top of questions of quality and content in making choices. In his "Advice to the Reader," the author specified that he chose those "more important scholarly and critical studies available" which he "thought deserved to be included." Fully respecting Dr. Patrides's rights to his own judgments, this reviewer can only regret that a number of contributions commonly regarded as also "more important" are missing, and that, in stressing Milton's best known works, certain less popular areas of Milton's productivity were excluded. This book was not intended as a guide to sources useful in new research, but will to a large degree indicate what work has already been done.

Its title describes the book as "annotated" and "critical." That is in fact the publisher's style, used for all volumes in that bibliography series. Dr. Patrides more forthrightly said that for lack of space he decided to reduce "annotation to an absolute minimum, and often, to avoid any comment whatsoever." In some instances his annotation is apt and precise. Number 127 is described as "a 'post-structuralist' study in terms of 'micro-readings,' the effort tries to bring Milton within the circumference of theorists like Barthes, Foucault, Girard, Derrida and others"; number 180 is "a humanist's elegant and detailed study intent on demonstrating Milton's constant display of 'his characteristic sense of design, and of *decorum*, his industrious and select reading, and his eclectic use or adaptation of the diction of earlier poets.'" More often the entire annotation or comment is simply "a general account" (147), "a general assessment" (193), "a general evaluation" (233), "a sustained overview" (420), "perceptively set forth" (86), "responsibly argued" (84), "argued with conviction" (171) --how should a thesis be argued if not responsibly and with conviction? One wonders whether these are compromises forced on a soul straining to fulfill a commitment under immense difficulties, or whether these minims were filled in by an editor at the bidding of a publisher concerned not to lose the capital value of a still eminent name.

The title word "critical" applies in the sense that the author exercised his experienced judgment as to which published studies were "more important." When he felt so justified, Dr. Patrides occasionally inserted a laudatory adjective or phrase. Several items which embody an a priori doctrinal point of view, or which have a history of controversy, are handled with discretion. Maurice Kelley's contributions on Milton's theology are listed with no hint of Dr. Patrides's past strictures thereon. Exceptionally, he did quote A. S. P. Woodhouse's verdict from two generations ago that Hilaire Belloc's Milton biography was "the worst book on Milton ever written." (There are now several other contenders for that superlative, of which some are included in this compilation, some happily omitted. Belloc, I would add parenthetically, is valuable precisely because his overt hostility sets off Milton's role and achievement with utmost clarity.)

This reviewer never understands the tolerance extended to (in this and many other recent publications), or the neglect to call attention to, gross errors in otherwise useful standard works which continue to be reprinted without correction: number 15, Darbishire's *Early Lives* with its erroneous attribution of the "Anonymous Life of Milton" to John Phillips, and J. M. French's *Life Records*, with its mistranslations from Latin and German, *passim*; number 3, the very unevenly done *Complete Prose*, in which more than its Volume 7 should have been done over.

Masson's monumental biography-cum-history is omitted, presumably because so much has been rendered out-of-date by later scholarship, but I have found more than once that I should never regard a piece of my own Milton research as finished before re-checking what Masson had to offer. Surprising is the total omission of contributions appearing in, or any mention of *Notes & Queries*, the standard journal for recording new data. There is a silent assumption that *Milton Quarterly* would be known to readers (several *MQ* items are included), but there is no reference to *Seventeenth-Century News*.

Fifty years ago the popular fad in Milton publication was a stream of volumes purporting to trace Milton's inspirations to some highly obscure predecessor, arguing from fancied resemblances or possible coincidences. Not one of these survives in this present bibliography, and it may be anticipated at least a few of the titles here included will prove to be as evanescent. One which will continue to be studied fifty years hence, as an exemplar of research in literature, standing as a permanent stele to his memory is number 115, C. A. Patrides, *Milton and the Christian Tradition*.

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Deborah D. Rogers. *Bookseller as Rogue: John Almon and the Politics of Eighteenth-Century Publishing*. American University Studies Series IV. Vol. 28. New York, Berne, Frankfurt am Main: Peter Lang, 1986. 171 pp. $28.50.

Review by JOHN D. C. BUCK, The Pennsylvania State University.

In her preface, Deborah Rogers announces that scholars continue to neglect the late-eighteenth-century "commercialization of literature." She sees her study of John Almon (1737-1805) as a preliminary response to that neglect. She acknowledges the inevitable deficiencies of dealing with only one bookseller, but she sees her book as an early contribution to what should eventually be a substantial body of scholarship: "only with many such studies will we be able to reach significant conclusions about the complex transformation of the economic basis of literature that occurred during the century."

Studies of literary commerce fail most often because scholars lack the primary material they need: correspondence, contracts, ledgers, and other commercial evidence. Rogers is blessed in having three important collections of original Almon material: the British Library's collection of letters from 1766 to 1805; Duke Library's collection of letters between Almon and John Calcraft (1769-1772); and the New York Historical Society's collection of 150 miscellaneous documents (1770-1805). The strength of her study is a result of the care with which she has mined the correspondence in these collections.

Rogers concentrates on the ways in which Almon's professional career was founded on the profitability of Opposition politics. His dependence on Opposition politics and politicians, however, made him vulnerable to the government's attempts to suppress its enemies.

In her first chapter ("Early Years, Relationships, and Business"), Rogers gives some sense of the beginning of Almon's career. She clearly establishes his early dependence on Earl Temple and other associates of the Coteries, a club devoted to Opposition politics.

The succeeding five chapters of the book treat the rest of Almon's life as the almost inevitable development of his early involvement with the Opposition. Ideology and the market invited the bookseller to his associations with Wilkes, Junius, political poetry, the American Revolution, and other Opposition causes. Many of his publications were sufficiently salable to attract other booksellers to them, and Almon's political patrons usually underwrote his ventures to indemnify him against financial losses.

Although he could be assured that most of his publications would be immediately profitable, he could not be fully protected against the government's attempts to silence him. Rogers is impressive when she treats the legal and commercial ramifications of Almon's involvements with Wilkes, Junius, and other controversial causes. Her third chapter ("*London Museum* Trial and Fugitive Pieces") is especially interesting. Threatened with career-ending fines for his involvement in the Junius affair, Almon turned from explicit partisan propaganda. For some years, his politics found expression in an evolving anthology of ephemeral political poetry. Rogers suggestively contrasts Almon's New *Foundling Hospital for Wit* and the other constituents of his anthology with Dodsley's evolving *Collection of Poems by Several Hands*: "while Dodsley preserved literature notable for its timelessness, Almon preserved literature notable for its timeliness."

The correspondence on which she concentrates almost exclusively offers much fascinating material. Her attention to Almon's relations with his political patrons helps to explain some of the complex relations between politics and publishing in his career. *Bookseller as Rogue* will prove valuable to scholars of literature, history, and literary commerce.

The book is also, however, disappointing. Readers will be distressed that Rogers did not pursue her research as far as she might reasonably have done. Her appendix is a checklist, "Works Issued under Almon's Imprint." Depending on the computer-based *Eighteenth-Century Short Title Catalogue*, the checklist contains considerable valuable information. It neglects, however, crucial, readily available information. Many of Almon's publications were cooperative endeavors with other booksellers. Almon sought to defend himself against legal responsibility for his involvement in publishing Junius. He claimed that his name on the title page did not give evidence of control over the publication. In this trial--and in studies of booksellers--the distinction between a bookseller who bore primary responsibility and a bookseller who merely agreed to sell the book is crucial. Although title-page evidence should be treated carefully, it should be offered and considered. As a rule, the order of booksellers on a title page is based on the booksellers' importance in the publication. Rogers does not specify Almon's title-page place in his cooperative endeavors.

Although commercial evidence is sometimes hard to come by, scholars of literary commerce need to seek and use all the evidence they can find. Rogers's study suffers because she concentrates so exclusively on Almon's relations with a handful of Opposition politicians and ignores so much of the rest of his life. She could, for example, have considered Almon's publications themselves much more extensively than she did. Gerald Tyson's *Joseph Johnson: A Liberal Publisher* (Iowa, 1979) offers a paradigm of investigation for this sort of scholarship.

Almon's relations with Earl Temple and John Wilkes make best sense if they are seen in the commercial context of the bookseller's whole business. To understand the commercialization of literature, we need to attend to the details of commerce: the number of copies in a printing; the number of printings and editions; the size, format, and cost of individual books; and the extent and character of the bookseller's cooperation with other members of the trade.

Almon is most important to scholars of literature and history because of his political publications. Rogers's concentration on his relations with some members of the Opposition reveals the ways in which politics shaped his career. To reach "significant conclusions about the complex transformation of the economic basis of literature," however, we need much more attention to economic and commercial details than Rogers gives.

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The New Consciousness, 1941-1968. Concise Dictionary of American Literary Biography. Detroit: Gale Research, 1987. xi + 539 pp. $60.

Review by GREG T. GARRETT, Central State University.

This first release from Gale's projected six-volume *Concise Dictionary of American Literary Biography* purports to present the important contemporary American writers of fiction, poetry, and drama to an audience of high school and junior college students. It, unfortunately, falls short of fulfilling either of these premises.

The selection of authors for this volume "restricted to major American literary figures" from 1941 to 1968 can only be described as odd. It apparently includes authors who published their most important works after 1941, thus excluding Hemingway, Steinbeck, et al., who began publishing in the 1920s and 1930s. In suggesting that it represents the major writers who began after 1941, however, the book does a disservice to its readers. A selection committee reportedly passed the table of contents on for approval by librarians and English teachers. Let us hope that this is not indicative of the current state of English education in secondary schools and junior colleges, but instead, that after finding some familiar authors on the list, educators found the contents acceptable.

Of the thirty-six authors chosen for inclusion, half can be said to belong without any quibbling, among these Arthur Miller, Vladimir Nabokov, and Ralph Ellison. Even granting that the business of picking "most important" writers is always subjective, the remaining authors seem to have been chosen more to include a significant infusion of minority and women writers than for lasting literary reputations. While a noble idea, here it results in the exclusion of authors whose presence in a volume of this sort is essential to understanding modern American literature. Among the dubious choices are Irwin Shaw, a hack writer (who admittedly penned some exquisite stories early in his career--before 1941); Shirley Jackson, a minor figure whose work will not withstand critical scrutiny; Amiri Baraka, Lorraine Hansberry, and Robert Hayden, relatively minor writers who seem to have been included only to diversify the ethnic range; and a plethora of the Beats--Ferlinghetti, Ginsberg, Kerouac--who are increasingly of only historical interest.

The presence of less important writers is hardly the most serious difficulty with this selection; any reference work of this sort can bear the inclusion of some authors who are marginal choices. The most significant problem is the absence of some truly important figures. Where, for example, is Robert Lowell, often cited as either influence or mentor to authors in the book? John Updike? James Dickey? John Barth? And why include Truman Capote, but not Norman Mailer? Let us hope that some of these figures (along with Heller, Vonnegut, Pynchon, and more) will appear in the last volume of the series, scheduled for release in mid-1989, and slated to cover the period from 1968 to 1987. But even if some of these authors are shoehorned into that work, the present one is still curiously flawed and cannot accurately be considered a one-volume reference to American literature from 1941 to 1968.

The book also falls short of meeting its intended market of high school and junior college libraries. It must first be granted that the author entries are formatted well, with a chart heading each entry to summarize themes, influences, and other important topics. The entries also provide important biographical information, interesting illustrations, and valid analyses of the works. But they often fail to consider their intended audience. Within the space of a few pages on Edward Albee, the words "vacuity," "narcosis," "emasculation," "credo," "metier," "reticent," "usurp," and "culpable" appear. Only a startlingly precocious high schooler can be expected to wade through this reading without overusing a dictionary.

There is other evidence that the book does not realistically consider its audience. The section providing further references at the end of each entry typically includes literary journals or critical works that will be either unavailable or unfathomable to most of the volume's projected readers. The bibliographies do include some basic sources, such as the Twayne American Authors Series, but on the whole, they are much more valuable to university and graduate students than to younger readers. (And what is the rationale behind including information on the location of the author's papers? While this is a valuable feature of Gale's *Dictionary of Literary Biography*, are we to assume that high school students will closet themselves with Tennessee Williams's papers at the University of Texas, perhaps to collate texts or something of that sort?) Finally, considerable analysis is devoted to works which are unlikely to be taught--or even mentioned--at the high school level. While students need a full view of an author's career, how many high schools will include controversial works such as Williams's *Suddenly Last Summer* or Albee's *Who's Afraid of Virginia Woolf* in the curriculum? Including plot summaries and other information on these plays is liable to provoke parents in more conservative areas of the country. (But, one must concede, it is better to include controversial works of literature and take that risk than to leave them out entirely.)

Despite the problems of selection and audience, this book does prove to be of value to students other than those it intended to reach. The entries are typically well-written, and the authors are often knowledgeable scholars (Craig Goad, who wrote the entry on Truman Capote, edits the highly-respected *Laurel Review*; Penn State's Robert E. Burkholder, author of the entry on James Agee, publishes extensively, including a recent article in *American Literature*). The selections on Tennesee Williams and Ginsberg are particularly well-written, skillfully mixing surveys of scholarship and analysis, and none of the entries would mislead students seeking background information on an author. The unusual table of contents becomes an asset when considering a different audience. Authors who might not be found in other basic references are given considerable attention here, and literature students would be well-advised to start their research here on Richard Eberhart, James Gould Cozzens, or any of the other lesser luminaries of American literature to be found in the work. Thus *The New Consciousness*, though it does not do the job it purports to do for the audience it claims to serve, may still be worth the considerable investment it represents for university and public libraries.

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G. B. Shaw: An Annotated Bibliography of Writings about Him: J. P. Wearing. Volume I: 1871-1930. De Kalb: Northern Illinois UP, 1986. xxi + 562 pp. $45. Donald C. Haberman. Volume III: 1957-1978. DeKalb: Northern Illinois University Press, 1986. xxi+ 824 pp. $45.

Review by ARNOLD SILVER, University of Massachusetts, Amherst.

As these excellent Shaw bibliographies confirm, the ideal Shaw commentator will appear only when the fantasy of *Back to Methuselah* has become fact, and a long-liver can devote a couple of hundred years to absorbing the large library of secondary writings that G.B.S. has spawned. As J. P. Wearing, the energetic compiler and editor of Volume I:1871-1930, observes in his Preface: "Quite literally, it would be possible to spend an entire lifetime tracking down and recording the incalculable number of items written on Shaw throughout the world during 1871-1930." (Wearing confines himself to gathering a mere 3,673 items.) Add another lifetime or two for the reading of the far greater number of items generated since 1930, and one can see why no responsible Shaw scholar should turn from note-taking to writing until he has passed his two-hundredth birthday.

Even a young critic aiming a good deal short of comprehensiveness, interested, say, only in sending forth to an eager world his freshly minted reading of *Saint Joan*, would feel obliged--

now that these massive volumes have been compiled--to examine the 467 items on the play to make sure that his ideas are not well-worn coins of "Joan" scholarship. And after he has assimilated the material and published his article, the exhausting experience would not likely encourage a similar effort on another play.

Who can tell, then, how many gifted graduate students, entertaining the thought of doing Shaw scholarship, will not be daunted by these formidable volumes and turn with relief to a minor playwright (whose secondary material can be read in two days) or to a poet considerate enough to have died young?

The blame, of course, should not be directed to Wearing and Donald Haberman, valiantly and successfully unearthing and putting into readable order a vast amount of material. The blame lies at the door of Shaw, who took an anticipatory revenge on his critics by living so long and writing so much. Clearly, any author intending to live to ninety-four and to continue writing until his death should be required to change his name at the age of fifty so as to distribute the studies of his double life and work among twice as many scholars.

Distinguished bibliographies such as these are not, then, unmixed blessings. But for those who refuse to be intimidated, their value is unquestionably great. They save heaps of time and energy, they provide leads, they even stimulate thought. For example, these volumes helpfully include translated abstracts of diverse foreign books and articles; and one notices that whereas Japanese interest in Shaw has blossomed over the years, French interest has markedly declined. What accounts for the difference, we may wonder. Does the Japanese literary mind--fond of subtleties--find subtleties in Shaw that occidental critics have missed? Is the lessened French interest related to the fate of socialism in that country or to a literary reaction against the clarity that France traditionally prizes and that Shaw possesses almost to a fault? Why, again has there been such an increased attention to Shaw in the Soviet Union? It cannot be only for his championing of Marx and Stalin, for the Haberman volume begins a year after Khrushchev's secret speech of 1956, with its grisly revelations of Stalin as a psychopathic killer. Perhaps Shaw's fundamental irreverence helped sustain Soviet intellectuals in the long dark days before *glasnost*?

The sheer statistics not only stimulate speculations but confirm truths as well. The hostility, for instance, that Shaw evoked for his criticisms of World War I is dramatically evidenced by the declining number of items between, say, 1913 (252 bibliographic entries) and 1918 (27 entries), a drop that simply cannot be accounted for by the wartime paper shortage. It is not until 1925 that Shaw's reputation has recovered enough for there to be 220 entries on him.

Students of Shavian theater will be especially grateful to Wearing and Haberman for having included thorough data on stage productions and revivals. Students of Shaw's politics and social commentary will be grateful for the multitude of items from newspapers and obscure periodicals. Both groups, as well as all others, will appreciate the several indexes which make checking by author, title, periodical, foreign language, or primary work effortless. In both volumes, the printing is clear and easy on the eye.

Though each volume maintains high standards for research and exactitude, some small differences do exist between them. The later volume, covering twenty-one years, is 262 pages longer than the earlier one covering fifty-nine years. Yet despite this, there are about a thousand fewer items in the longer work. This is chiefly because Haberman allows himself--or was allowed by the publisher--more space for abstracts. Haberman will generally use a full paragraph to Wearing's couple of sentences. Both editors, of course, give themselves a page or two for summarizing books on Shaw though here again Wearing is usually briefer. Finally, Haberman will often add a critical evaluation of a book, a temptation Wearing almost invariably and properly resists.

I say "properly" for two related reasons. First, if judgments are made for some books, they must be made for all; otherwise silence can be considered damning. Daniel Dervin's Freudian study of Shaw, for example, is termed "remarkably sensible and sensitive"; Richard Ohmann's examination of Shaw's style is termed "a most valuable study": yet Margery Morgan's stimulating volume, *The Shavian Playground*, and Willard Wolfe's masterly study of Fabianism, *From Radicalism to Socialism*, receive no evaluative comment whatsoever. Are we to conclude that the latter volumes are less worthy of attention than the former? They certainly are not! Furthermore, a superior bibliographer--as both these men have proven themselves to be--is not necessarily a superior critic. And while I readily concur with Haberman's judgment that Charles Berst's volume on Shaw is full of "verbosity and turgidity," I do not find Dervin's book "remarkably sensible and sensitive," though it has other merits. In short, for this sort of enterprise, I believe that the inquiring students should make up their own minds about the books, and Wearing's restraint is more useful than Haberman's helpfulness.

Neither author, as each acknowledges, could have completed his arduous undertaking without considerable help from contributors, as both acknowledge in their prefaces. Hence present and future Shaw scholars owe a debt of gratitude to such men as Jean-Claude Almaric of France, Werner Bies of Germany, and Masahiko Masumoto of Japan for their diligence. These international contributors confirm, by their very presence, the durability of Shaw's international reputation.

Both volumes are part of the distinguished ten-volume series of Annotated Secondary Bibliography on English Literature in Transition, 1880-1920, published in sturdy volumes by Northern Illinois University Press. Everyone involved in bringing these indispensable books to birth can be proud of what has been accomplished, and G.B.S. himself is no doubt wryly smiling from his conversational perch in heaven.

Laurie Lanzen Harris, Senior Editor. *Gale Literary Criticism Series:* Laurie Lanzen Harris and Cherie D. Abbey. *Nineteenth-Century Literature Criticism.* Vol. 12. Detroit: Gale Research, 1986. 576 pp. $88. Cherie D. Abbey. *Nineteenth-Century Literature Criticism.* Vol. 13. Detroit: Gale Research, 1986. 531 pp. $88. Dennis Poupard. *Twentieth-Century Literary Criticism.* Vol. 20. Detroit: Gale Research, 1986. 547 pp. $88. Dennis Poupard. *Twentieth-Century Literary Criticism.* Vol. 21. Detroit: Gale Research, 1986. 575 pp. $88. Daniel G. Marowski. *Contemporary Literary Criticism.* Vol. 40. Detroit: Gale Research, 1986. 739 pp. $88. Daniel G. Marowski and Roger Matuz. *Contemporary Literary Criticism.* Vol. 41. Detroit: Gale Research, 1987. 757 pp. $88.

Review by LINDA AUSTIN, Oklahoma State University.

These recent volumes in Gale's panoramic guide to literary criticism survey the responses to selected well- and less-known writers. *Nineteenth-Century Literature Criticism* covers evaluations of creative writers who died between 1800 and 1900; *Twentieth-Century Literary Criticism* contains criticism of writers who died between 1900 and 1960; and *Contemporary Literary Criticism* provides commentary on the works of those who died after December 31, 1959, or who live today. Gale's editors use our current view of creative writing to include historians, philosophers, and biographers, and always list the various genres in which each writer worked, while mentioning his or her place in our literary taxonomy. As a result, the authors surveyed in these oversized volumes represent esoteric, classic, and popular literature of the world. *Twentieth-Century Literary Criticism*, for example, juxtaposes entries on Italian Futurist Dino Campana, Surrealist Benjamin Peret, and the uncategorized Raymond Roussell with evaluations of more familiar figures such as Lincoln Steffens, John Ruskin, and Virginia Woolf. to the browser, Gale's chronolgy is refreshing, for it obscures the homogeneous arrangements of genre and theme with the accidents of contemporaneity. That Hemingway and Hunter Thompson, T.S. Eliot and Diane Wakoski, Carlos Fuentes and Garrison Keillor all lived, for a while, at the same time and therefore share a subseries helps dissolve our neatly historicized view of literature.

Critical surveys are not meant for casual reading, however; reputedly, Gale's guides introduce students to writers through critical appraisals. For this purpose, each volume has a consistent format: an entry begins with a headnote that characterizes each writer's work and lists principal titles. Excerpts from criticism follow in chronological order, from initial reviews to current studies, many of the latter only a few years old. Naturally, the sections in the nineteenth-century series are the longest. Criticism of Wordsworth (Volume 12) runs 97 pages, of Thomas Mann (Volume 21) 61 pages, and of John Ashbery (Volume 41) 11 pages. Some of the entries treat one work of a writer whose opus previous volumes have surveyed; Austen's *Pride and Prejudice* and George Eliot's *Middlemarch* are each the focus of one complete section. Critical selections begin with the author's name, the year of the essay's publication, and brief biographical comments; they end with a bibliographical note that usually repeats the name and year, but this time adds the month or day of publication. Splitting information this way can confuse someone scanning the excerpt for a source. The names of critics who wrote their essays anonymously appear in brackets--again, at the beginning and end of selections. Entries conclude with selected, annotated bibliographies.

Despite this uniform structure, each section reveals the marks of its own compiler. Not all entries provide the same sort of information. A few give evidence of publishing history and authorial intention: the one on Fanny Burney contains parts of her prefaces; the criticism of *Don Juan* includes stanzas from Canto I, Byron's responses to reviewers, and letters to friends. These passages reveal the continuing tension between an author and the public, and they can chart the change in critical taste, but often they waylay a new researcher who is simply looking for first reviews. In addition, some of the passages are too short, and others are of questionable value. For instance, since the section on *Don Juan* includes part of the poem, is it meant to be a student's only, not first, research stop? If so, P. B. Shelley probably should be identified as a "major English poet" and "leading figure of the Romantic movement," as he is in the note preceding his comments on *Don Juan* (volume 12, p. 86), but then the many references in the reviews themselves to minor writers, their works, friends, and publishers should be glossed.

An editorial *laissez-faire* has allowed mistakes in, and discrepancies between, certain sections. Thus Robert Southey, Poet Laureate in the Byron entry (Volume 12, p. 83), wrote verse that "received little favorable attention" in the Wordsworth entry (Volume

12, p. 386). The bibliography of secondary sources on Ruskin (Volume 20, pp. 315-16) omits major work by such well-known scholars in the area as Van Akin Burd and George Landow but includes notes published in minor journals and newsletters. A passage from *Northanger Abbey* spoken by one of the novel's boobs is inserted to illustrate Austen's views of Fanny Burney. Names of famous critics, such as Northrop Frye, are spelled correctly in some entries and not in others. Finally, in *Contemporary Literary Criticism*, a Cumulative Title Index has replaced a Cumulative Index to Critics. Although the editors have made this change in response to suggestions from users, they have created yet another inconsistency in the Gale series as a whole, which is, after all, a guide to literary criticism. Since the nineteenth- and twentieth-century volumes have retained their indexes of critics, adding rather than substituting the title index would have made matters less confusing for beginning researchers.

Attentive general editing would avoid most of these problems in the future. All three series need a consensus of purpose among contributors and a shared definition of "criticism" in order to trace clearly the change from the impressionistic review to the methodological essay. *Nineteenth-Century Literature Criticism* displays this evolution especially well, starting with notices in influential periodicals such as *The Fortnightly Review* and progressing to the current scholarship of prominent critics such as Lionel Trilling, M.H. Abrams, David Perkins, Geoffrey Hartman, and Robert Langbaum in the Wordsworth entry alone. The renown of the critic, rather than the theoretical approach, has determined selection, though feminist essays do appear regularly. *Twentieth-Century Literary Criticism* obviously cannot always chart a similar development, but it does reprint parts of recent essays. On the other hand, *Contemporary Literary Criticism* has been compiled according to very different principles. It surveys reviews, generally ignores journal articles, and appends no bibliographies. The commentary on Ann Beattie, for example, comes from *The New York Times*, *The New York Review of Books*, *The New York Times Book Review*, *The New Republic*, and *The New Yorker*. Frequent use of these sources may indicate that Beattie has not yet received lengthier study. Yet the same publications, and similar ones, often stock the sections on such writers as Hemingway and Stephen Spender, to whom the academy has devoted countless books and essays. Compared with the scholarly attention given to authors in the other two series, these *notices* provide a sketchy survey of critical reception. Perhaps, however, *Contemporary Literary Criticism* is truer to the editors' notion of "evaluation"; perhaps methodological studies of style (Volume 13, p. 326) and myth (volume 13, p. 333), especially prevalent in *Nineteenth-Century Literature Criticism*, do not belong in what essentially are anthologies of reviews. Finally, perhaps these essays appear often in a series of "literature," and rarely in the volumes of this century's "literary" criticism, because the editors think that writing, like the fermenting grape, has to age before it merits a different kind of consumption.

Despite this old-fashioned notion of the literary canon--hidden by an eclectic roster of writers--these series present basic, often concise, information about the history of literary taste. Graduate students will bypass them for the original periodicals but may gather fascinating biographical, cultural, and impressionistic trivia from Gale's illustrations. Photographs--of writers, of the model for the Sanatorium Berghof in *Der Zauberberg*, the paperback covers of *L'Assommoir* (undated, unfortunately), and Remington's painting of an incident in Wister's "Specimen Jones"--will add interest and charm to a student's most humdrum research project. But because they are for libraries, not coffee tables, these big, handsome books need a clearer sense of audience before undergraduates will find them useful reference tools.

RECORD OF CURRENT PUBLICATION 1987

by Betty Day

[This list is an annually cumulating enumeration of primary and secondary bibliographies, critical editions, concordances, indexes, dictionaries, handbooks, and other research tools of use to the literary scholar. Entries have been drawn from publishers' catalogues, brochures, and other notices that have come to the editor's attention. This list is compiled independently of all other enumerations in the journal: it includes every 1987 publication reviewed or otherwise noted elsewhere, but inclusion here does not imply that the work has or will be either reviewed or otherwise noted in *Literary Research*.]

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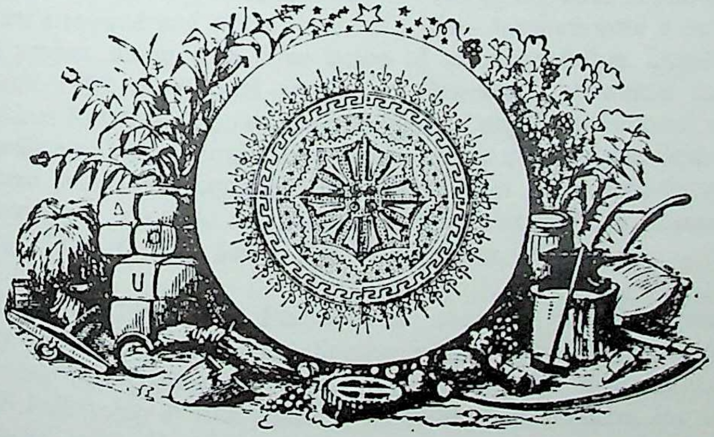


NEWS AND NOTES

by Mary Ann O'Donnell

HUNTINGTON FELLOWSHIPS. A $1-million-dollar fellowship program for graduate and postdoctoral scholars in British and American history, literature, and art has been established by the Huntington Library, partly funded by grants from the Mellon and the Keck Foundations. The program hopes to address the needs of scholars in the early stages of their careers, when teaching loads and financial constraints are most likely to inhibit research. Proposals addressed to Martin Ridge, Head of Research (The Huntington Library, 1151 Oxford Road, San Marino, CA 91108) by December 1988 will be reviewed by an outside selection panel of distinguished scholars and awards will be made for fellowships beginning in 1989.

FOLGER FELLOWSHIPS. Short-term fellowships with stipends up to $1500 a month for one to three months will be available between June 1989 and May 1990. The application consists of the three copies of the applicant's resumé and three copies of a five- hundred-word description of the project, along with three letters of recommendation. Deadline is 1 March 1989. A limited number of National Endowment for the Humanities Resident Fellowships and Folger Long-Term Fellowships are also available. These require five copies of the c.v. and the description and three letters of recommendation, these latter to be sent directly to the Committee. Write to the Fellowship Committee, Folger Shakespeare Library, 201 E. Capitol Street, S.E., Washington, DC 20003.

ASECS FELLOWSHIPS. Post-doctoral members of the American Society for Eighteenth-Century Studies who are working on a project concerning the eighteenth century should consider applying for an ASECS Fellowship at five participating research institutions. For further information write directly to these institutions, referring to the "ASECS Fellowship Program": The Clark Library (Fellowships, 2520 Cimarron Street, Los Angeles, Ca 90018), the Folger (Lena Cowen Orlin, Executive Director, Folger Institute of Renaissance and Eighteenth-Century Studies, 201 East Capitol Street, S.E., Washington, DC 20003), the Newberry (Committee on Awards, The Newberry

Library, 60 West Walton Street, Chicago, IL 60610), the Yale Center for British Art (Office of the Director, Box 2120 Yale Station, New Haven, CT 06520), or McMaster University Library (Charlotte A. Stewart, Director, Archives and Research collections, 1280 Main Street West, Hamilton, Ontario, Canada L8S 4L6).

NEH GRANTS. Deadlines for the next round of NEH Travel to Collections grants of $750 are 15 January 1989 (to begin 1 June 1989) and 15 July 1989 (to begin 1 December 1989). Application forms are available from the Program Officer, Travel to Collections, Division of Fellowships and Seminars, Room 316-KM, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506.

NEH TRANSLATIONS. The National Endowment for the Humanities invites applications for scholarly translations into English of works providing insight into the history, literature, philosophy, and artistic achievements of other cultures, from ancient times to the present. For applications or further information, write Translation, Room 318, Division of Research Programs, NEH, Washington DC 20506 or call (202) 786-0207.

RLIN AVAILABLE. The Research Libraries Information Network (RLIN), the on-line catalogs of the Research Library Group (RLG), is a national data-base comprising the holdings of more than eighty research libraries and archives. On-line searching allows access to over twenty-seven million records of member libraries, as well as the MARC tapes of the Library of Congress and the more than 200,000 British National Bibliography records produced since 1984, updated regularly. Of major interest is access to the *Eighteenth- Century Short-Title Catalogue*, which allows search by personal name, title, publisher, place, and date of publication. Scholars may initiate searches at RLG member libraries. And now RLG has set aside a number of accounts for individuals at a special rate of $99, which covers all costs for ten hours of connect time, including use of the Telenet communications system and a brief guide to searching. For more information, call 800-537-RLIN or write to the Research Access Project, The Research Libraries Group, Inc., Jordan Quadrangle--Birch, Stanford, CA 94305.

PRESSES SEEK MANUSCRIPTS. The University of South Florida Press seeks scholarly works for consideration. For further information, contact Silvia Ruffio-Fiore, Graduate School FAO 126, University of South Florida, Tampa, FL 33620.

Peter Lang publishes a series on women writers of the twentieth century and is especially interested in writers outside the English-speaking world. Direct enquiries to Virpi Zuck, Germanic Languages, University of Oregon, Eugene, OR 97403.

Pace University Press is a newly established academic press that solicits abstracts or sample chapters. Dissertations will not be accepted. Write to M. Hussey, Chair, Editorial Committee, Pace University Press, English Department, 1 Pace Plaza, New York, NY 10038.

Rodopi Perspectives on Modern Literature, a new book series published in Europe, will present collected articles focusing on a particular aspect of twentieth-century literature, for example, literature and revolution or textual genetics. Any literature may be addressed, but articles must be in English. Contact D. G. Bevan, Department of Romance Languages, University of Auckland, Auckland, New Zealand.

TWAIN FELLOWSHIP. The Elmira College Center for Mark Twain Studies at Quarry Farm has several fellowships in residence available to support research on Twain's life or works or on the society and issues of Twain's times. Write to the Director, Center for Mark Twain Studies at Quarry Farm, Elmira College, Elmira, NY 14901.

CAMUS BIBLIOGRAPHY. The seventh edition of *Camus: A Bibliography* has recently been published on three 4 x 6 microfiche and includes over seven thousand entries. The fiches are available without charge from Robert F. Roeming, Professor Emeritus, Campus Bibliographic Research Collection, Room 240W, Golda Meir Library, University of Wisconsin, Milwaukee, WI 53201.

CAMUS SOCIETY. The Camus Studies Association has recently been founded as the American branch of the Société des Etudes Camusiennes. The Association publishes a quarterly bulletin. For further information, write Raymond Gay-Crosier, Department of Romance Languages and Literatures, University of Florida, Gainesville, FL 32611.

AUSTRALIAN LITERATURE DATA-BASE. A data-base of over 50,000 retrospective and current bibliographical entries relating to Australian literature has been established by the English Department of the University College, Australian Defence Force Academy, at Canberra. It was expected to be on-line by the middle of 1988.

SOFTWARE AWARDS. Educom and the National Center for Research to Improve Postsecondary Teaching and Learning have established an annual software awards program open to any person or team with completed software for undergraduate liberal arts subjects. Information is available from Robert Kozma, NCRIPTAL, 2610 School of Education Bldg., University of Michigan, Ann Arbor, MI 48109.

SOFTWARE COPYRIGHT. The Copyright Office of the Library of Congress has clarified registration practices for copyrighting of software. Under the new regulation, the Office will require a single registration of all copyrightable expression embodied in a computer program owned by the same claimant, including related screen displays. A full text of the registration decision, including background, summary of arguments, and registration practices, is available from the Information Office, Library of Congress, Washington, DC 20540.

PRO PROJECT. The Institute for Historical Research is testing the feasibility of locating printed material within the manuscript bundles at the Public Record Office for identification in the *Eighteenth-Century Short-Title Catalogue*. It is estimated that as many as 75,000 printed items may be in the PRO. The initial pilot project is funded by the National Endowment for the Humanities under the general supervision of Professor Henry L. Snyder of the University of California, Riverside. The work is under the supervision of Michael Crump of the British Library and Michael Jubb of the PRO.

BROWNING CONFERENCE. A conference marking the centenary of Robert Browning's death will be held between 20 and 22 September 1989 at the Armstrong Browning Library of Baylor University. Papers and enquiries should be sent to Roger L. Brooks, Director, Armstrong Browning Library, Baylor University, Waco, TX 76798.

SABIN EXTENDED. The National Endowment for the Humanities has granted Brown University's John Carter Brown Library over $200,000 to continue its work on its *European Americana* project, a six-volume guide to books about North and South America printed in Europe between 1493 and 1750. The project, intended to amplify Joseph Sabin's *Bibliotheca Americana*, has published three volumes already and should be finished in 1990.

PEPYS BALLADS. W. G. Day has edited *The Pepys Ballads*, one of the treasures of the Magdalene Library of Cambridge University. The collection covers broadside ballads from 1535 to 1703, over half of which have not been reprinted in any form since their publication. In addition to the ballads are nearly four thousand woodcut illustrations, many unique. For further information about this four-volume set, contact Boydell and Brewer, 27 South Main Street, Wolfeboro, NH 03894.

MICROFICHE COLLECTIONS. Chadwyck-Healey in association with the British Library and Avero Publications will publish as a subset to its *Nineteenth Century* collection a selection of Women Writers, including fiction, verse, and drama, and another subset on children's literature. For further information, contact Chadwyck-Healey at Cambridge Place, Cambridge CB2 1NR, England or at 1101 King Street, Alexandria, VA 22314.

In addition, Chadwyck-Healey is publishing *The Charles Dickens Research Collection*, over 700 items including printed books by and about Dickens, prints and drawings from the J. F. Dexter Collection in the British Library, and other major collections from Great Britain and the United States including the Dickens House Museum, the Berg Collection of the New York Public Library, the Gimbel Collection at Yale, the Free Library of Philadelphia, and the Huntington Library. Also available is a separate part, published by Yushodo Co. Ltd. of Tokyo, consisting of works on Dickens in Japanese.

Harvester Microforms (Research Publications, 12 Lunar Drive/Drawer AB, Woodbridge, CT 06525 or PO Box 45, Reading RG1 8HF, England) announces a series of microform collections covering the eighteenth century: *British Literary Manuscripts from the British Library: The Eighteenth Century*; the *Forster and Dyce Collections from the National Art Library at the Victoria and Albert Museum*; and *British Literary Manuscripts from the National Library of Scotland.*

Another collection offers rare street literature from the Robert White Collection of Chapbooks from the University Library, Newcastle-upon-Tyne, while a sequence of 130 plays submitted to Richard Brinsley Sheridan at the Theatre Royal is now available in *Drury Lane under Sheridan, 1776-1812*.

OED ON CD-ROM. Oxford University Press's project to computerize the twelve-volume *Oxford English Dictionary* along with the four-volume *Supplement* is on schedule. Working with a specially developed program called OEDIPUS (Oxford English Dictionary Integration, Proofing, and Updating System), the editors are nearing completion of the integration of the supplement and the basic dictionary, with book-form publication of the twenty- volume set scheduled for the Spring of 1989. Already available on two CD-ROM disks is the unintegrated twelve-volume *OED* with sophisticated search strategies for ready access to Lemma, Etymology, Sense, Part of Speech, and for the quotations, Date, Author, Work, and Quotation Text. For more information see Grace Logan's report in the Spring 1988 (vol. 10, no. 1) issue of *ACH Newsletter* or contact Logan by e-mail at LOGAN@VAX.OXFORD.AC.UK.

EXHIBITION CATALOGS. Among the library catalogs to win Leab American Book Prices Current Exhibition awards and honorable mentions from the Rare Book and Manuscript Section of the Association of College and Research Libraries of ALA are the Rosenbach Museum for *Marianne Moore: Vision into Verse*; Brigham Young University for *Mormon Imprints in Great Britain and the Empire 1836-1857*; and the University of Illinois, Champaign/Urbana for *Three Fine-Press Printers*.

INTERNATIONAL ANTIQUARIAN BOOK TRADE. The Rare Book and Manuscript Section of the Association of College and Research Libraries of the American Library Association has planned a major conference on the international antiquarian book trade from 5 to 8 September 1989 in Cambridge, England. For information, contact William Joyce of Princeton University or Michael Ryan of Stanford University.

AFRICANA COLLECTION. Northwestern University has received a Title II-C grant of over $100,000 to convert the remaining titles of its

Africana collection to machine-readable form. About 30,000 records remain to be converted, most of them not found elsewhere in the United States. They will be available on the NOTIS system.

VICTORIAN BIBLIOGRAPHIES. In addition to its *Annual Bibliography of Victorian Studies* (now current to 1986) and its *Cumulative Bibliography of Victorian Studies: 1970-1984*, LITIR is now making available "Bibliographies on Demand," individually processed and bound subject bibliographies on such writers as Dickens, Arnold, George Eliot, Thackeray, Gaskell, as well as on Education, Women's Studies, Medicine, Fine Arts, and Science and Technology. For further information and prices, write to Access ELite, Inc., Box 840, Sub P.O. 11, Edmonton, Alberta, Canada T6G 2E0.

CALL FOR PAPERS. The Association for Computers and the Humanities and the Association for Literary and Linguistic Computing seek proposals for papers on all aspects of computing in linguistics and ancient and modern languages and literatures, among other topics, for their joint conference, 6-10 June 1989 in Toronto. For more information or to submit an abstract (six copies), write Professor Ian Lancashire, Centre for Computing in the Humanities, Robarts Library, 14th Floor, 130 St. George Street, University of Toronto, Ontario, Canada M5S 1A5.

MODERN FICTION STUDIES INDEX. A new hardbound cumulative index to the first thirty years of *Modern Fiction Studies* (1955-1984) is now available for $20 in North America ($22 elsewhere) from the journal, Heavilon Hall, West Lafayette, IN 47907.

GRANT FOR PRESERVATION. The University of California, Berkeley, has been awarded a half-million dollars by the Mellon Foundation to help preserve endangered materials in its Western European humanities collection. The funds match a challenge grant from the National Endowment for the Humanities. The materials will also be entered into the OCLC or RLIN databases.

SLAVIC AND EAST EUROPEAN COLLECTIONS. Wojciech Zalewski's *Slavic and East European Collections at the Stanford University Libraries* evaluates Stanford's Slavic collections and appends a list of Czech, Polish, and Russian pre-nineteenth-century imprints. The brochure is available for $5 from the Committee for Russian and East European Studies, History Department, Stanford University, Stanford, CA 94305.

HARVARD DISSERTATIONS. Stephen Orgel is serving as general editor for the publication of thirty-seven selected Harvard dissertations by Garland Publishing (136 Madison Avenue, New York, NY 10016). Harvard dissertations were not commercially available until 1982, when Harvard began to participate in University Microfilms.

AND HARVARD ON-LINE. After eight years of preparation, Harvard University will make available to faculty and students in late 1988 its on-line catalog of 1.5 million records, which will be available throughout and beyond the campus through HOLLIS, the Harvard On-Line Library Information System. About 80% of the Harvard libraries will list their holdings.

NINETEENTH CENTURY ON MICROFICHE. Chadwyck-Healey (1101 King Street, Alexandria, VA 22314) announces a microfiche collection of significant nineteenth-century scholarly books printed in England and the Commonwealth to be issued on a subscription basis over the next thirty years. Headed by R. C. Alston, the editorial board will select titles in history, social studies, linguistics, publishing, and art and architecture.

The British Fiction Archive, under the general editorship of K. J. Fielding, plans to reproduce on microfiche the major prose writings of one hundred lesser known Victorian and Edwardian novelists, many of whose works had great popularity when published but have long since been difficult for scholars to obtain. Among the works now available are twenty titles by Charles Reade, forty-five titles by Ouida, fifteen titles by R. D. Blackmore, and twenty-six titles by Rhoda Broughton. For more information, write Interfiche Publishing LTD., 4 Brandon Street, Edinburgh, EH3 5DX, Scotland.

SOFTWARE DIRECTORY. *Peterson's Directory of Software Sources for Higher Education*, compiled by Peggy Selden, is now available for $29.95 from Peterson's Guides, 166 Bunn Drive, PO Box 2123, Princeton, NJ 08543. The *Directory* covers software used in colleges and universities, commercial and non-commercial sources, vendors, evaluations, licensing terms, and price ranges.

GERMAN DATA-BASE. The Computer Clearing House Project in North America for computer-aided studies in all areas and periods of German language and literature and Medieval Scandinavian language and literature seeks information on ongoing, completed, and projected work in these fields. A list of all projects will be distributed free on request and an abbreviated version will be published in *Germanistik*. Additional information may be obtained from Professor Evelyn Firchow, Department of German, 219 Folwell Hall, 9 Pleasant Street S. E., University of Minnesota, Minneapolis, MN 55455.

FAULKNER PROJECT. Garland Publishing (136 Madison Avenue, New York, NY 10016) plans to publish the forty-four volume *William Faulkner Manuscripts* under the general editorship of Joseph Blotner, Thomas McHaney, Michael Millgate, and Noel Polk, with James B. Meriweather serving as Senior Consulting Editor. The project will reproduce Faulkner manuscripts, typescripts, and other relevant pre-publication materials that illustrate the genesis, composition, editing, and publication of Faulkner's fiction and draws on the collections of the University of Virginia Alderman Library, and the Arents and Berg Collections of the New York Public Library, among others.

GENEALOGICAL RESEARCH. The American Library Association Publishing Services (50 E. Huron Street, Chicago, IL 60611) has recently published a 64-page handbook *Genealogical Research and Resources: A Guide for Library Use*, by Lois C. Gilmer. Price is $9.95.

QUINCENTENARY OF DUKE HUMFREY'S LIBRARY. In 1988 the Bodleian marks the five hundredth anniversary of the oldest of its buildings, the Divinity School, with Duke Humfrey's Library above it, with an illustrated guide to the building and an account of its history compiled by Stanley Gillam. For further information, write the Bodleian Library, Oxford, England OX1 3BG.

WHILE THE BEINECKE IS 25. October 14, 1988, marks the silver anniversary of the Beinecke Library of Yale University. The Library houses more than a half million volumes and countless manuscripts on twenty-one miles of shelves and is still growing. For a short history of the Beinecke, see Bernard Heinz's celebration in *Yale Alumni Magazine*, February 1988.

AND THE MORGAN IS GROWING. The Pierpont Morgan Library in New York City will double its space when it expands its collection into a 45-room brownstone next to it. The mansion on Madison Avenue at 37th Street has just been purchased from the Lutheran Church in America, and the expansion will be assisted by a $40- million-dollar capital campaign.

AS IS THE BRITISH LIBRARY. Despite a London *Times* report that the new British Library building would not be finished because of cost, British Library authorities claim that the building is still on schedule for completion by 1996 or 1997.

LIBRARY OF CONGRESS'S RICHARD WILBUR. The Library of Congress has just published a thirty-minute videotaped "Conversation with Richard Wilbur", in which the nation's second Poet Laureate reminisces about his life and work and reads some of his favorite poems. It is available on VHS (1/2" or 3/4") and 1/2" Beta for $25 from the Information Office, Box A, Washington, DC 20540.

AFRO-AMERICAN NOVELS. The Ford Foundation has awarded the University of Mississippi $50,000 to complete and computerize an annotated bibliography and abstracts of Afro-American novels from 1853 to 1986.

SOCIÉTÉ MONTESQUIEU. The international Société Montesquieu has been founded to encourage and coordinate research and publication on the life and work of Montesquieu and to support a complete edition of his writings. For further information, contact the Society at Centre de Recherches Révolutionaires et Romantiques, Faculté des Lettres et Sciences Humaines, 29, Boulevard Gergovia, 63037 Clermont-Ferand Cedex, France.

AFRICANS IN THE NEW WORLD, 1493-1834 by Larissa V. Brown is a 62-page guide to the exhibition at the John Carter Brown Library of Brown University commemorating the 350th anniversary of the arrival of the first Blacks in New England in 1638 and the centenary of abolition of slavery in Brazil in 1888. The catalog may be obtained for $10 from the Library (Box 1894, Providence, RI 02912).

SHIFTS AT MLA. Following the resignation of Eileen Mackesy as Director of the Center for Bibliographical Services of the Modern Language Association, the 1987 *Bibliography* will be under the direction of Amy Cooper, thesaurus editor; Dennis Herron, assistant to the director; and Catharine Wall, senior index editor. MLA is considering the establishment of an advisory committee to consider issues affecting the philosophy and future of the *Bibliography*.

MONTANA NEWSPAPERS. *A Union List of Montana Newspapers in Montana Repositories* is available for $10 (prepaid) from the Montana Historical Society, 225 N. Roberts St., Helena, MT 59620. Part of the NEH's U.S. Newspaper Program, this lists over one thousand extant Montana newspaper titles from 1864 to the present along with holdings and format information.

DICKENS, JOYCE, AND SHAKESPEARE MAKE THE NEWS. In April 1988, the publication of Oxford professor Peter Levi's *A Private Commission: New Verses by Shakespeare* made headlines as scholars disputed his claim to have found fourteen verses written by the Bard in a Huntington Library manuscript. Key to the dispute is whether the lines were inscribed by John Marston, John Payne Collier, or yet another hand.

No controversy surrounded the identification in June 1988 of a previously unattributed story by Charles Dickens in *Household Words*, by Harry Stone, professor of English at California State University at Northridge. Stone suggests the untitled story, which he has named "The Bride's Chamber," relates to Dickens's love for Ellen Lawless Ternan.

The June 30, 1988, issue of *The New York Review of Books* carries John Kidd's attack on the textual integrity of the new *Ulysses*, the "Corrected Text," edited by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior and published by Garland in 1986.

WOMEN'S STUDIES. *Library and Information Sources on Women: A Guide to Collections in the Greater New York Area* is now available from Feminist Press for $12.95 (City University of New York, 311 East

94th Street, New York, NY 10128). The guide describes collections in New York City, Long Island, Westchester County (NY), and eastern New Jersey.

Edited by Joan Ariel, *Building Women's Studies Collections: A Resource Guide* (48 pp., $12), surveys print, audio-visual, and electronic sources primarily in the United States. Order copies from *Choice*, 100 Riverview Center, Middletown, CT 06457.

NEW JOURNALS. *The Humanities Computing Yearbook* from Oxford University Press will be edited by Ian Lancashire and Willard McCarty and plans to survey hardware, software, and other publications, and their applications in ancient and modern languages and literatures as well as archaeology, linguistics, history, philosophy, and fine arts. For further information, write the Editors at Centre for Computing in the Humanities, Robarts Library, 130 St. George Street, Toronto, Canada M5S 1A5.

A new professional journal for freelance writers and editors, *Righting Words: The Journal of Language and Editing* will publish scholarly articles on the history and study of language. Address the editors at PO Box 6811, FDR Station, New York, NY 10105.

Eighteenth-Century Fiction has begun publication at McMaster University under the editorship of David Blewett. Articles will cover imaginative prose from 1660 to 1830, may be written in French or English, and will not be limited to English language fiction. Write the editor at the English Department, McMaster University, Hamilton, Ontario, Canada L8S 4L9.

Mouton de Gruyter (200 Saw Mill River Road, Hawthorne, NY 10532) announces *Humor: International Journal of Humor Research*, edited by Victor Raskin (Department of English, Purdue University, West Lafayette, IN 47907).

The Journal of Pan African Studies will be published quarterly by the California Institute for Pan African Studies. Contact the Institute at PO Box 13063, Fresno, CA 93794.

Paul Korshin edits *The Age of Johnson* to be published annually by AMS Press (56 East 13th Street, New York, NY 10003). The journal will feature essays on the culture, literature, and history of the eighteenth century, focusing on 1730 to 1810, when Johnson and his circle were most active. Editorial correspondence should be sent to Korshin at the University of Pennsylvania, Philadelphia, PA 19104.

Genders will publish research on theories of gender, the representations of gender in art, films, history, and literature. Address the editor, Ann Kibbey, at the English Department, Campus Box 226, University of Colorado, Boulder, CO 80309.

Malcolm Cowley and his generation are the focus of *Horns of Plenty* to be edited by William Butts and Yolanda Butts. For further information, address the editors at 2041 West Farragut Avenue, Chicago, IL 60625.

Journal of the Fantastic in the Arts, under the editorship of Carl B. Yoke and Marshall B. Tymm, has begun to publish critical essays on the fantastic in film, literature, painting, and the other arts. Send editorial correspondence to Yoke at 1157 Temple Trail, Stow, OH 44224 and subscription queries to M. E. Sharpe, Inc., 80 Business Park Drive, Armonk, NY 10504.

English Manuscript Studies, 1100-1700, edited by Peter Beal and Jeremy Griffiths, is a new annual that reflects the growth of scholarly interest in manuscript sources for literature and intellectual history from medieval to early modern times. Each volume will present full-length articles on topics ranging over the whole period encompassing manuscripts produced in the British Isles, along with short articles announcing new discoveries or discussing detailed points of interest, and review articles on published manuscript studies, including recent exhibitions. Also included will be the only comprehensive survey of recent sales, movements, and acquisitions of manuscripts. Send editorial correspondence to Griffiths at St. John's College, Oxford OX1 3JP, England. Subscription information is available from Kate Fox Kibby, Basil Blackwell, 108 Cowley Road, Oxford OX4 1JF, England.

MORE NEW JOURNALS. *Bestia*, the journal of the Beast Fable Society of America, seeks submissions on any aspect of the beast fable, including original beast fables. The editor, Benjamin Bennani, is at Division of Language and Literature, Northeast Missouri State University, Kirksville, MO 63501.

The International Reynard Society, which studies fable, fabliau, and beast epic, has begun publication of a yearbook, *Reinardus*, which will carry papers from the biennial International Colloquium of the Society along with other related articles. For further information about the Society and the yearbook, write Dr. Brian Levy, Department of French, The University of Hull, Hull, England HU6 7RX.

Fontanus, edited by Hams Möller, will publish annually articles in French and English based on the collections, museums, and archives of McGill University. Subscriptions and information may be addressed to the Director of Libraries, McGill University, 3459 McTavish Street, Montreal, Quebec, Canada H3A 1Y1.

More information about the new annual, *Etudes Jean-Jacques Rousseau*, edited by Tanquy L'Aminot, may be obtained from the editor, 35, rue Doudeauville, 75018 Paris, France.

Advances in Computing and Humanities, a new interdisciplinary annual covering research and applications, is available from JAI Press Inc., 36 Sherwood Place, PO Box 1678, Greenwich, CT 06836. The journal is edited by Ephraim Nissan of Ben Gurion University of the Negev.

NEW JOURNAL NAME. *Journal of Library History* is now *Libraries and Culture: Journal of Library History*. For more information and subscription information, write the University of Texas Press, PO Box 7819, Austin, TX 78713.

ACQUISITIONS. The archive of poet Carl Rakosi, the last living member of the "objectivist" poets of the 1930s, has been acquired by the University of Wisconsin, Madison.

John Williams, poet, novelist, and founder of the *Denver Quarterly*, has donated his papers to the University of Arkansas, Fayetteville.

Ohio State University and George Mason University have jointly acquired the collection of William Breen, the first executive director of the American National Theatre and Academy.

The papers of Joseph Michael Lalley, literary critic for the *Washington Post* and *Modern Age* are now housed in Special Collections of the Johns Hopkins University library.

Southern Illinois University, Carbondale, has added as its two-millionth volume a first edition of John Milton's *Areopagitica*.

Over 1,500 mystery novels, most dating from 1920 to 1940, from the collection of Jack Levine have been given to North Carolina State University Library at Raleigh.

A collection of 147 rare books in literature, travel, and biography from the estate of Florence E. Melby are now in the University of Texas at El Paso.

The Beinecke Library at Yale has acquired the papers of Sir David Low, political cartoonist and creator of "Colonel Blimp." Among the papers are his correspondence with longtime friend H. G. Wells, and other letters from such notables as Shaw, Conrad, T. S. Eliot, Aldous Huxley, P. G. Wodehouse, and Rebecca West.

Twenty Willa Cather letters written to Dorothy Canfield Fisher between 1899 and 1947 and recently discovered by Fisher's granddaughter have been added to the seventy-nine letters between Fisher and Canfield already in the University of Vermont's collection. Although Cather's will forbids publication of any part of her letters, the letters may be viewed by appointment.

MORE ACQUISITIONS. Forty-nine rare and first editions relating to Martin Luther and the Reformation has been donated to the Pitts Theology Library of Emory University.

Columbia University has acquired the Ellery Queen archives, the papers of Frederic Dannay and Manfred B. Hall, cousins who collaborated on some forty detective novels and edited *Ellery Queen's Mystery Magazine*. The collection of over 25,000 items spans more than fifty years of their work together and includes correspondence with William Faulkner, Edna St. Vincent Millay, Agatha Christie, and Dashiell Hammett.

Thorton Wilder's correspondence to Sally Begley has been acquired by the University of Wisconsin, Madison. The sixty-five letters, eight post cards, and ten telegrams include Wilder's two-page discussion of the ethics of being an artist, one of his most important letters.

The Friends of the Buffalo and Erie County Public Library have obtained for that collection a letter from Mark Twain to James F. Gluck, a member of the Buffalo Library Board of Managers, in which Twain agrees to present the library with the manuscript of *Huckleberry Finn*, its most prized literary holding.

The literary manuscripts of Kurt Bauchwitz (1890-1974), a German emigré poet who also wrote under the pseudonym Roy C. Bates, are now at the State University of Albany.

The library of the DeLiSa Norwegian Literary Society of Chicago has been acquired by North Park College. The nearly five hundred volumes include the works of Ibsen, Bull, Grieg, Lie, and Hamsun.

Letters by Djuna Barnes to Emily Coleman are now in the archives of the University of Delaware, Newark. The 224 letters were written over a forty-year period beginning in 1934.

Seven incunabula formerly in the Estelle Doheny collection of the Roman Catholic Diocese of Los Angeles were acquired by Special Collections of UCLA's University Research Library. The works include a 1470 Sweynheym and Pannartz and four volumes printed by Nicholas Jenson.

The Beinecke Library at Yale has recently augmented its collection on the Harlem Renaissance with papers documenting the later life of Josephine Baker, the American-born jazz singer who became the toast of Paris in the 1920s and after.

A collection of close to three hundred historically important children's books, including works by Gustave Doré, Howard Pyle, and

Arthur Rackham, have been donated to the Library Science Library of the University of Pittsburgh.

The Berg Collection of the New York Public Library will be the recipient of an anonymous donation of the notebooks, typescript, and other papers relating to Saul Bellow's 1970 novel *Mr. Sammler's Planet*. The material recently sold at auction at Sotheby's for $66,000.

Cornell University will make available a scholarly archive of hundreds of thousands of items on homosexuality, donated by the Mariposa Education and Research Foundation. It is expected to be of value to historians, sociologists, art historians, and folklorists.

BRITISH ACQUISITIONS. The Bodleian Library now holds a large collection of Wilberforce family papers, including most of the diaries and correspondence of William Wilberforce along with important archives of his sons Robert and Samuel.

The British Library has been given the correspondence, literary and family papers of Eleanor Farjeon, including photographs, and unpublished autobiographical material.

TELEVISION ARCHIVE ACQUISITIONS. The National Broadcasting Company has presented to the Library of Congress a microform copy of one million descriptive cards, a catalog guide to NBC programming from 1939 to 1985, including 18,000 television programs previously donated to the Library. This Program Analysis File contains detailed information on each broadcast, including air date and time, story line, and credits.

An archive of more than 24,000 television scripts has been donated to the Annenberg School of Communications of the University of Pennsylvania by Walter Annenberg. The archive, the most comprehensive collection in existence, will add about 1,500 more scripts each year.

Terence O'Flaherty, *San Francisco Chronicle* television critic between 1949 and 1986, has deposited a major historical collection of television material with the Theater Arts Library of the University of California, Los Angeles.

FROM THE EDITOR

This issue concludes Volume 12 (1987) with two quite different articles in the field of textual studies. The first, Robert Murray Davis's "Writing as Process: Beyond Hershel Parker," is a speculative essay which, using the example of Evelyn Waugh, puts forth claims about the use of research in composition as a source of plausible hypotheses about relationships between authorial intention and authorial revision. The second, David Kerner's "Hemingway's Trail to British Anti-Metronomic Dialogue," identifies a system of generally unrecognized conventions for the lineation of dialogue which must be attended to when making editorial decisions about Hemingway's texts, among those of many other writers.

In addition to these two articles, we have reviews of several new bibliographies in this issue, including a new Chaucer bibliography, two bibliographies of George Moore, a bibliography of John Dos Passos, and a primary bibliography of Thomas Wolfe. Also reviewed is the new companion to Thomas Wolfe studies. The issue concludes with the final version of Betty Day's Record of Current Publication 1987 along with a series of indexes for volume 12.

I am also pleased to announce that effective with volume 13 (1988), *Literary Research* becomes the official journal of the Methods of Research Division of the Modern Language Association. We look forward to a long and productive association with the Division, whose meetings we will continue to publicize and whose interests we regard as fully consonant with those of our Editorial Board and our subscribers.

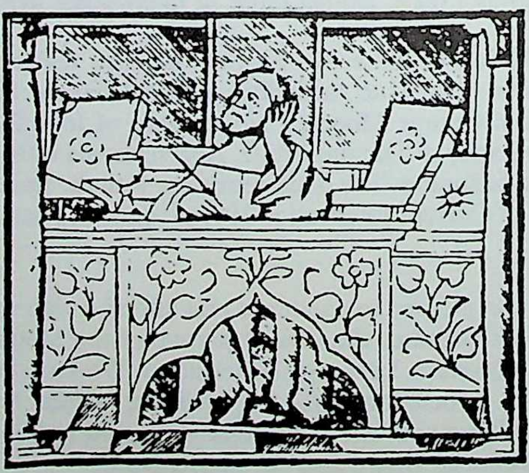
Volume 13.1 is a Special Issue on Literary Databases, under the guest-editorship of Geoffrey D. Smith, Curator of the William Charvat Collection of American Fiction at Ohio State University. It will include the following articles: "Literary Databases: Some Thoughts on Standards," by

Smith; "Humanities Databases: Survival through Partnerships" by Eileen M. Mackesy; "The Afro-American Novel Project: Finding, Databasing, and Analyzing Texts" by Maryemma Graham; "Computer Applications at the Black Periodical Literature Project," by Henry Louis Gates, Jr., Anthony Appiah, and Cynthia D. Bond; and "Toward a Listing of Literary Databases for Special Collections in U. S. College and University Libraries," by Melynda Huskey.

Volume 13.2&3 is a double Special Issue on techniques for dating manuscripts and other documents, edited by Associate Editor Mary Ann O'Donnell. It will include the following articles: "The Low-Tech Analysis of Early Paper," by David Vander Meulen; "Search for the J. P. Collier Ink Syndrome: 'Dropping the Other Side'" by David C. Jenkins; "Ink Analysis reveals Secrets of the Written and Printed Work" by Bruce H. Kusko; "The Use of Electron Microscopy Techniques of Dating Ink Manuscripts" by Roderick J. McNeil; "A 19th Century Study and Various Methodologies for Analyzing Paper and Ink," by Virginia R. Mosser, who also provides an "Introduction" to this group of papers originally gathered for an MLA Special Session on "Dating Manuscripts: Current Scientific Techniques for the Identification of Paper and Ink"; and "Anachronistic Documents" by Special Session respondant, Antonio A. Cantu.

Subscribers may expect both of these issues to reach them before the end of the summer.

Michael J. Marcus



WRITING AS PROCESS: BEYOND HERSHEL PARKER

Robert Murray Davis

Hershel Parker regards himself as a voice crying in the bibliographical wilderness, beset by Fredson Bowers and his followers, and the stridency and overstatement of his *Flawed Texts and Verbal Icons* make it an easy target for critics like G. Thomas Tanselle, who puts him in context if not in his place. One must concede that Parker struggles with the internal inconsistencies of his theories and does not always subdue them. But it is also true that, even if he gets the wrong answers, he is asking very important questions about the creation, growth, revision, and transmission of texts. The really useful answers may be quite different from his, but they can be found by understanding his premises and line of reasoning and by applying to them the test not only of logic but also of the practice of individual writers.

Parker believes that true bibliographical study has not only been widely neglected but pursued with mistaken or inadequate theory. He assigns two causes to this lamentable state: first, the theory, stated most influentially by W. K. Wimsatt, that the text is all-important and that extrinsic evidence might (later critics modify this to "should") be considered irrelevant; second, the theory of W. W. Greg that (in Parker's formulation) "an author retains, as long as he lives, complete authority over his text" (ix) and that indisputably authorial emendations should therefore be regarded as representing full and final intention.

To these ideas Parker opposes theories about the creative process and about intention drawn from philosophers and psychologists. Most crucial is John Dewey's theory that "meaning is built into the text at the moment each part is written. The 'artist is controlled in the process of his work by his grasp of the connection between what he has already done and what he is to do next.' He must 'at each point retain and sum up what has gone before as a whole and with reference to a whole to come'" (3). This, of course, takes the theory of organic form into the process of composition and raises some very interesting questions about "intention." Parker draws from Michael Hancher, John R. Searle, and others to argue that there are various kinds of "intention"--and not only in the composing process, for after completing a work, the author becomes not a creator but a merchandiser, willing to compromise the "intention" he may have forgotten in order to get his work published. Thus Parker dismisses changes made under editorial or censorial pressure and even changes, like the re-distribution of material from the manuscript version of Chapter 8 of *The Great Gatsby*, which have been generally accepted as improvements.

However, Parker would go beyond his predecessors--especially Thorpe, whom he challenges directly--to use as copy-text not an authorially supervised first edition even as supplement or corrective, but the manuscript as sole authorized text and to question and probably reject even verifiable authorial revisions. His reason, to put it briefly, is that extraneous meddling is likely to take place even in the first setting of type and that thereafter the author is not likely to be a much more effective editor than anyone else because even he or she cannot recover the intentionality of the creative moment. Instead--and this is perhaps the most important aspect of Parker's book--he cites Sister Stephanie Vincec in calling for

> a new kind of literary scholarship . . . "distinguished not only by fresh vigor in the pursuit and analysis of historical, biographical, textual, and bibliographical evidence but also by the alert sophistication with which such evidence is probed for its aesthetic implications; or the trajectory of research can go in the other direction, as when a study begins with the recognition of an aesthetic problem which turns out to be resolvable by external evidence" (102).

Since this argument puts the scholar-bibliographer at the center of the textual and critical enterprises, we can hardly object to its conclusions. And Parker can point to enough well-intentioned readings of faulty texts to show that the New Critics and their retinue should be questioned if not, as he implies, dismissed as critics and demoted as academics. He is particularly harsh about the "biographicizing"--making biographical judgments about habits of mind and character without citing or even seeking evidence outside the text--to which new critics seem addicted.

Parker is able to show in considerable detail that texts have been mucked about by authors as well as editors. So that even when the author's *words* have been retained, as in the Malcolm Cowley re-ordering of *Tender Is the Night*, the author's *effect* has been changed and, in Parker's view, damaged because even if the author makes and supervises the changes, he or she does not, usually, re-vise in the root sense and certainly does not re-create. At its most extreme, the point to which Parker takes it, this theory would make the author's listening to any advice at all a mistake and the New York Edition of Henry James a disaster. (A further example to support his case is Graham Greene's *The Heart of the Matter* which contained, in manuscript, a scene cut for the first edition to gain "intensity and impetus." Only in much later editions did he restore the scene, which gave the necessary shading to an important character and therefore to the novel's tone and major themes [Greene, 126].)

Parker is led to this extreme not so much by his theory of creativity, which seems plausible to anyone who has done extensive work with manuscripts, another's or one's own, as by his elevation of the process, indeed the physical and chronological order of composition, into a general rule for critics and textual editors. He cannot conceive, for example, that an author would introduce changes at one point and not another and still retain sense of the relationship between new and old. He cannot conceive that, despite the literary Caesarean performed on *Pudd'nhead Wilson*, the controlling vision or obsession in Twain's mind might give the book an artistic if not a textual unity and therefore that critics who praise the novel without knowing the history of its composition might be wise in more than their own generation. Because of his own obsession with what the author originally made of a book, he sometimes cannot see what he (or she; he cites no women writers) has made of the book. He condemns organicists, but he is an organicist of a far more severe type himself.

In fact, I have no quarrel with organicism, though among my younger colleagues this view marks me as unregenerately prestructuralist. My chief objection to Parker's theories is not that they valorize the creative process--though I am suspicious of post-romantic implications of the theories on which he draws--but that they take too little account of what we are discovering about the process of writing, as opposed to creating, and about the practice of the particular writer under study.

To see where this might lead us, I have to go where n bibliographer has gone before, into the composition classroom and into th theory which has come out of it. Composition teachers, at least those wh are paying attention, do not talk much about creativity, but they do tal about composing in its various stages, and some of them draw very clos analogies between the process of writing and the process of reading. In fac according to Jeanette Harris and Ann Moseley, the term "process" i misleading because it implies a linear progression. Instead, both writers an readers "constantly move both forward and backward--predictin confirming, and correcting to achieve comprehension" in the case of reader "rereading, checking, inventing, and revising" (57) in the case of writers.

Reading-writing theorists call this process "recursion," and Harri and Moseley sub-divide it into "intra-textual recursion," what at the simple level we see in the manuscript stage as substitution for false starts i vocabulary and syntax, and "extra-textual recursion," which "goes beyond th actual text to the experiential information and expectations of the writer." I both, though with different range and rhythm, "Reflective pauses alternat[e with actual writing, [and] this looping, recursive pattern continues, produci further questions, further thought, and further writing" (58). As a resul Harris and Moseley argue, "revision begins before the first word is writte and continues after the last word is written" (59).

At this point, I think, Parker and most other textual scholars wi become restive because we really do not like to think about evidence whic cannot be compared and collated, and he is right to conden biographicizing. However, if we combine genuine biographical evidence wi theories of recursion, we get a view of the process and end of the creatio of a text far more complex than the one he presents.

For one thing, Parker does not seem to consider either an author views of the art or the ways in which he actually writes. Yet both conceptio and execution can be very important. For example, Evelyn Waugh i mid-career advanced a view of style that is very close not only to orga theories of art but to Dewey's theories of creativity cited by Parker. Wau was neo-classical, if not post-structural, enough to reject firm distinctio between creative and critical writing. Instead, he proposed to substitute f "creative" the term "architectural" because

> I believe that what makes a writer, as distinct from a clever and cultured man who can write, is an added energy and breadth of vision which enables him to conceive and complete a structure. (*Essays*, 238)

Therefore, he rejects Cyril Connolly's view that style can be judged from isolated passages and "separated from the impure considerations of subject matter" because

> . . . the style is the whole. Wine is a homogeneous substance: a spoonful and a Jeroboam have identical properties; writing is an art which exists in a time sequence; each sentence and each page is dependent on its predecessors; a sentence which he admires may owe its significance to another fifty pages distant. I beg Mr. Connolly to believe that even quite popular writers take great trouble sometimes in this matter. (*Essays*, 239)

At this point, Waugh is not talking about the way in which the whole is conceived, but it is clear from the textual history of his works that, as recent composition theorists argue, he discovered the whole as he wrote. He was explicitly aware of this as he was struggling with *The Loved One*:

> I have decided to try a new method of work. When I began writing I worked straight on into the void, curious to see what would happen to my characters, with no preconceived plan for them, and few technical corrections. Now I waste long hours going back and over my work. I intend trying in *The Loved One* to push straight ahead with a rough draft, have it typed and then work over it once, with the conclusion firmly in my mind when I come to give definite form to the beginning. (*Diaries*, 680)

Like many resolutions, this did not work, and he soon "decided my new method of work left me with an itch to get things into shape. Accordingly I shall begin rewriting at once what I hastily jotted down."

At least two lines of inquiry stem from these remarks. First, they show the possibility of discovering a particular author's habits of composition, of tracing the changes, and of showing the relationship between those habits and the history of a given text as well as the final form of that text. Critics of Waugh have long noted the difference in theme and method between early and late Waugh, but no one has traced in detail the way in which the process of composition has affected them. For example, it is difficult to imagine the author of *Decline and Fall* in 1928 having, like the autobiographical character Gilbert Pinfold in 1957, "the sentences he had written during the day running in his head, the words shifting and changing colour kaleidoscopically, so that he would again and again climb out of bed, pad down to the library, make a minute correction, return to his room, li in the dark dazzled by the pattern of vocables until obliged once more t descend to the manuscript" (11). And this external evidence can lead to a examination of differences in the choice and movement of language mor thorough than any critic has thus far managed.

Second, the quotation from Waugh indicates that he was fully awa if not of the term, then of the concept of recursion. His holograp manuscripts contain massive amounts of evidence of intra-textual recursio but they and their successive states reveal that Waugh was moving toward a whole, an architectural, organic structure, if you will, which was more tha the sum of any parts and which is not always reflected in surviving textu material. If, for example, the text of *The Loved One* were to be establishe by the manuscript, the novel would contain no reference to Dennis Barlow' struggle to embody in an original poem the theme of death and art. I earlier work the conclusions of scenes, chapter, and whole manuscripts a much sketchier than the published versions (Davis, Chapter 10 and *passim*

Furthermore, it is clear from Waugh's letters to Nancy Mitford th the recursive process had for him a much wider loop than it did for Jo Dewey as represented by Parker. Parker might accept the kind of revisi to which Waugh sentenced Mitford:

> Six months hard I am afraid without remission for good conduct. The manuscript [of *Love in a Cold Climate*] was a delight to read, full of wit & fun & fantasy. Whole passages . . . might be used verbatim in a book. The theme is original & promising. There is not a boring sentence (except p. 274). But it isn't a book at all yet. No more 40 hour week. Blood, sweat & tears. That is to say if you want to produce a work of art. There is a work of art there, lurking in a hole, occasionally visible by the tip of its whiskers. (*Letters*, 285)

And to be captured only by the loop of recursion. Three years later, Wau admonishes Mitford to stop complaining and get to work because "Revisi is just as important as any other part of writing and must be done co amore" (*Letters*, 347).

The major difference between Parker's and Waugh's views is th like the composition theorists, Waugh did not think that the process wa ever finished. Responding to Mitford's plea of a deadline, he refused to l her rest:

> I am sorry you have not been able to rewrite the unsatisfactory section of your book in time for the first edition. Start rewriting it *now* for the Penguins. It is the difference (one of 1000 differences) between a real writer & a journalist that she cares to go on improving after the reviews are out & her friends have read it & there is nothing whatever to be gained by the extra work. (*Letters*, 213)

Of course, Waugh regarded his books as structures or--Gilbert Pinfold thinking here--"as objects which he had made, things quite external to himself to be used and judged by others," rather than as creations glowing and inviolable at a single moment in time. As a result Waugh took every opportunity to add the craftsman's touch in order to smooth out a rough spot or tighten a joint, and his revisions frequently come from a clearer understanding of the object which he is making.

However, this was not always true. The 1960 edition of *Brideshead Revisited* was, as I have argued in *Evelyn Waugh, Writer* (179-184), the result not of revision but of reconception, as if a carpenter were to saw decorative curlicues from a piece of furniture to make it accord with newer styles. Here the metaphor of recursion must be changed: the author has not widened his loop to catch the work of art but has followed the circles from the stone in water to the point where they dissolve.

My major disagreement with Hershel Parker is the result of a desire to see him follow his methods to their proper conclusions and to substitute for dubious and unverifiable--and somewhat dated--theories of creativity more recent and more useful theories of composition which can be verified by evidence external to the text. The writer's control of a text may end, as Parker insists, but conceivably it ends at different points, or on different rings, for different writers, and not all of these decisions about the final text will necessarily have a textual basis.

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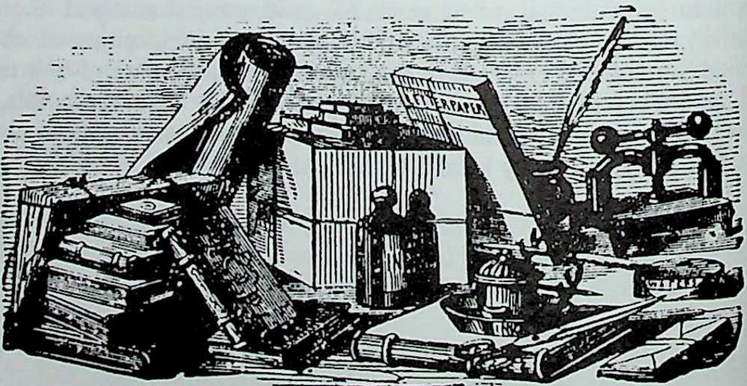

HEMINGWAY'S TRAIL TO BRITISH ANTI-METRONOMIC DIALOGUE

by David Kerner

Since there is no comprehensive account of the typographical convention in English for dialogue, all textual editors and copy editors working with British or American fiction will want to ponder some additional indications of the extent of the practice that was thoughtlessly dismissed when a few scholars, soon after Hemingway's death, persuaded Scribners to emend "A Clean, Well-Lighted Place."[1]

As a good many readers, but not nearly enough, are aware, in the lines

"His niece looks after him."
"I know. You said she cut him down."

the last sentence was silently tacked on to the preceding speech, on the assumption that there had been a printing error: the indentation of an earlier speech convinced Scribners that the second speaker here, the older of the two waiters, is the one who has been telling his colleague about the suicide attempt. So when the holograph turned up, at the John F. Kennedy Library in Boston, and confirmed the original text, the publisher decided (again with scholarly support) that Hemingway himself had misassigned the line.[2] The strangeness of this decision may not be immediately apparent. In general, it is a bizarre failure, on the part of literary men, to appreciate literary intelligence: they imagine they can know what's going on in this very short story better than the careful and brilliant craftsman who conceived it, wrote it, went over the typescript, the *Scribner's Magazine* proofs and the proofs of *Winner Take Nothing* (these, Hemingway said, he'd read six times), and later, more than once, reread it--he even said it "May be my favorite story."[3] This general failure, as we might expect, betrays itself in misapprehensions. Before the lines quoted above, Hemingway gives us two exchanges between the waiters without identifying attributions, lulling us into believing, obtusely, that it doesn't matter which waiter says what--a waiter is a waiter. Later we realize that the speeches in those exchanges can be interpreted in more than one way, and what we decide makes a difference: we are being challenged to bring to Hemingway's characterization an intelligence approaching his own. Given this enigmatic emphasis on the difference between the two waiters, there can be no doubt that when he helped us by indisputably identifying the waiter asking the questions about the suicide attempt--in the line Scribners moved--Hemingway knew exactly what he was doing. For the emenders, his placement of the line was an accident, existing in isolation; they fail to see it in context, against the background of Hemingway's challenging omission of attributions earlier in the story. The emendation, therefore, instead of dispelling confusion, creates it. The emenders (this is a second misapprehension) do not see that the younger waiter cannot be asking the questions--he has no feeling for, nor interest in, the old man who has tried to hang himself: when asked why the man did it, the younger waiter answers impatiently and coarsely, "How should I know"; he thinks that someone with money can have no reason to kill himself; etc. Over and over we have to wrench the meaning of his lines, distorting Hemingway's characterization, if we try to attribute them to the older waiter. Nor could the older waiter make the fatuous reply "I know" unattended by the explanatory line Scribners has taken away from him. Furthermore, fifteen years ago we learned that Hemingway was once questioned directly about the apparent discrepancy, and he replied there was no mistake.[5] Yet the emendation continues on its merry way of misleading more than a million readers.[6]

What accounts for this strangely misguided persistence is the widespread unawareness of the practice the publisher and his advisors found even stranger. They could not believe that in the lines initiating the confusion--

> "He's drunk now, " he said.
> "He's drunk every night."

--there is no change of speaker.[7] Yet the practice of assigning consecutive separate speeches to the same speaker (with and without attributions appears at least forty times in the work Hemingway saw through the press;[8] and it is no eccentricity--it can be seen in more than a dozen contemporary writers whose authority no editor can question,[9] and goes back at least a hundred and fifty years, as we can learn by looking at some of Hemingway's favorite writers. By 1923, when the practice makes its first appearance in his work, he had seen it in Constance Garnett's translations of Turgenev and Tolstoy.[10] Posthumous publication of his high school and apprentice writing reveals that he was drawn to the practice by the spring of 1917, after finding it in O. Henry (and probably Jack London)[11] and in a good number of British novels--by Captain Marryat, Thackeray, Hugh Walpole, and probably H. G. Wells. But just when Hemingway noticed the practice in these British novelists--whether in youth or later, on rereading some of them--doesn't matter. The object of the present article is to show the extent to which this youthful reading of Hemingway's helps establish for all textual editors of fiction in English the legitimacy of the practice that was dismissed out of hand by Scribners.[12]

Hemingway may have read all of Marryat. I restrict myself here to the six novels he probably read before he was out of school--he names four of them, the two others he owned in Key West--and *Percival Keene.*[13] In these, in the collected edition that attends most intelligently to Marryat's anti-metronomic dialogue, the practice appears twenty-eight times, in all four of the patterns found in Hemingway.[14] That this allegedly unconventional practice is solidly based on conventional usage may be inferred from the following passage in Marryat's *Snarleyyow*; *or The Dog Fiend*:

> "I will be down directly, sir," replied the old boatman, who in a minute or two appeared with his sculls on his shoulder.
>
> "Not easy to find a boat at this time of morning, sir," said the man; . . . (IX, 248)[15]

If the intervening attribution and narrative line were not where they are, would these speeches become continuous, justifying the omission of the quotation marks closing the first speech? No, the speeches would remain discontinuous, as we see when such an intervention is postponed--for example, in *Peter Simple*:

> "Well, then [O'Brien says to "the woman of the house"] . . . Let us have dinner when convenient. . . ."
>
> "If I have any knowledge of phiz--*what d'ye call it*," observed O'Brien, after she left us, "there is honesty in that woman. . . ."(I, 199)

The intervening action can even be omitted. In *Masterman Ready*:

> "Well, sir [says Ready], those birds never go far from land, that's all: and now, sir, I'll go down for my quadrant; . . . at all events I can find out the latitude we are in. . . ."
>
> "It is nearly noon now," observed Ready, reading off his quadrant. . . . (XIX, 33-34)

As though to assure his young readers (the title page announces "A Novel for Young People") that the perhaps unexpected end quotes here are no error, and are called for by the discontinuity, Marryat (like Hemingway in *The Sun Also Rises*) repeats the practice on the next page:

> ". . . That is an island, sir [says Ready], depend upon it; but I will go down and get my glass."
>
> "It is the land, Mr Seagrave," said Ready, after examining it with his glass--

So we can hardly suspect a typo when we find the same sort of passage a third time, in *Midshipman Easy* (VII, 376.4-13 up).

One begins with this demonstration of unmistakable and justified intention, to deflect a possible attempt to dismiss Marryat's anti-metronomic practice as carelessness. He wrote like the wind, and could make mistakes but he had to read proof attentively--his handwriting was "microscopic" impossible: "it used to be said," his daughter reports, "there was but one compositor in London who could set up his copy without assistance."[16] In conjunction with this need for care, the logic and general consistency of Marryat's unexpected end quotes establish his intention. The principle is simple: since the omission of end quotes indicates continuing speech, their presence negates that continuity when the speaker remains unchanged; the speaker does not *continue* to speak--he speaks again. The end quotes are an implicit stage direction, like extra space between lines. In this way the convention in English for dialogue makes room for an implied pause or break that is natural in conversation, though we tend to forget this, lulled by the fictional metronome, so the writer may be tempted to make the discontinuity explicit, and even to avoid the unexpected usage. Hedged with such cautions, a succession of speeches by the same speaker is not uncommon; and if the reader is not surprised, nothing is happening that calls for a name. Such a passage warrants being called "anti-metronomic" only when it breaks our stride for a moment, either because an omitted attribution makes us hesitate, or because we see end quotes we don't expect--or for both reasons, as in the following passage (again from *Snarleyyow*). An English sailor is speaking to a Dutch sailor whose syntax and pronunciation set him apart in every line:

> "And shall I tell you why we fought well at the Hogue--you Dutch porpoise--just because we had no Dutchmen to help us."
>
> "And shall I tell you why the Dutch were beat off this Head?--because the English wouldn't come down to help us." (IX, 15)

No editor, to my knowledge, deletes the quotes closing the first speech. Marryat's practice prepares us for them: they establish the implicit pause (for dramatic effect) that makes these speeches discontinuous.[17] Another such passage turns up in *Jacob Faithful*. Old Tom, steering, begins, addressing his son:

> ". . . How's tide, Tom?"
>
> "Three quarters ebb."
>
> "No, it a'n't, you thief; how is it, Jacob?"
>
> "About half, I think."
>
> "And you're right."
>
> "What water have we down here on the side?"
>
> "You must give the point a wide berth," replied I; "the shoal runs out."
>
> "Thanky, boy, so I thought, but wasn't sure:" and then old Tom burst out in a beautiful air. (V, 71)

We soon realize that the sixth speech too is Old Tom's, as well as the fifth. Marryat, like Hemingway, wants those speeches to be separate; if he dropped the unexpected end quotes, he would be eliminating the discontinuity they indicate.[18] And since they do this, he, like Hemingway, sees no need to make the discontinuity explicit.

That the principle at work here is conventional, we see more clearly when we isolate the part played by the indentation, as in this example from *Peter Simple*:

> "Peter," said O'Brien, "I'm melancholy. Here, drink plenty;" and he handed me the flask of spirits, which had never been empty.
>
> "Drink more, Peter." (I, 190)

Here, indentation alone indicates the pause or gap. If these paragraphs we joined, the typography would be inconsistent with the narration. The joinin would destroy the interval during which Peter drinks, the interval implied b O'Brien's second speech. Nothing unconventional here.[19] (The indentati alone, without juxtaposed quotation marks, is anti-metronomic, since th swing to the other character has been omitted.) Now, when we find such a indentation in Hemingway *without* immediate confirmation of the interva --in

> "He's drunk now," he said.
>
> "He's drunk every night."

--does the initial obscurity make this conventional use of indentatio unacceptable, even though Hemingway has the older waiter, twenty line later, say, "You said she cut him down," which directs us to backtrack an find where we went wrong (through our neglect of Hemingway's ant metronomic practice)? Obscurity is not error. And the crux in "A Clea Well-Lighted Place" is no longer obscure when we are familiar with th resources of our convention for dialogue.

A pause or gap is not the only kind of discontinuity the dispute practice indicates. In *Percival Keene* an exchange of sallies between Capta Bridgman and Percival's mother (who runs a lending library) ends a follows:

> ". . . Here comes a fair young lady,--Miss Evans, if I mistake not; I believe it is a good customer to your library?"
>
> "She reads a great deal, and is therefore only a customer to the library."
>
> "Ladies who are fond of reading are seldom fond of working."
>
> "Good morning, Miss Evans," said Captain Bridgman; "you come for more food for the mind, I presume?" (XVI, 50)

The repartee of the penultimate speech, as well as the rhythm of the whol exchange (which is given without attribution after the captain's openin line), tells us that that speech is his; so the quotation marks closing it, and the indentation, indicate not only a pause but also the shift of address. No edition I have seen ventures to join these consecutive speeches. In this novel a shift of address induces Marryat to adopt the practice within a single sentence:

> As I approached to take the chair offered to me, the other person, who appeared to be a sort of attendant, was shuffling her feet to rise, but as soon as Mrs Delmar had said, "You are welcome, Captain Keene;" "Sit still," she continued, "my child, there is no occasion to go away." (XVI, 341)

This was too much for copy editors who mistake fastidiousness for carelessness.[20] What the passage shows, again, is that such unexpected quotation marks are a typographical stage direction. In the following passage from *Snarleyyow*, one infers that Marryat dispensed with the end quotes because the stage direction is explicit:

> The widow wrote her name down upon a slip of paper; with which the servant went away. . . .
>
> "Frau Vandersloosh," said Lord Albemarle, on reading the name.
>
> "Let her come up,--why this," continued he, turning to the Duke of Portland, who was sitting by him, "is the woman who is ordered to be arrested this night. . . ." (IX, 361)

The practice can also indicate a shift in tone. In *Snarleyyow* Captain Vanslyperken is told that Moggy Salisbury, who, in revenge, has just chopped off his dog's tail, recommended "de best ting for cure de cur be de red hot poker."

> Here Vanslyperken stamped his feet and swore horribly.
>
> "She say, mynheer, it stop all de bleeding."
>
> "I wish she had a hot poker down her body," exclaimed Vanslyperken, bitterly.
>
> "Go for the swab, corporal, and send Smallbones here." (IX, 289)

The last speech is indented because it is not part of the captain's bitter exclamation.

To find, further, some anti-metronomic speeches we cannot immediately attribute with certainty is to cement Marryat's affinity with Hemingway in this practice. In *Masterman Ready* Mrs. Seagrave remarks that the family have been so busy settling in (they are marooned), she hasn't missed their books--"I really do not think that I could have found time to read."

> "But, mamma, we shall not always have so much to do as we do now," said William.
>
> "Of course not," replied Mr Seagrave; "and then we shall find our books a great source of enjoyment. I am anxious to go to the other side of the island, and see what have been spared to us, and whether they have been much damaged; but that cannot be until after the rains are over, and we can use the boat again."
>
> "What are you about, Tommy?"
>
> "I'm killing little beetles," replied Tommy; "I kill plenty." (XIX, 163-64)

One does not immediately grasp that the penultimate speech is Mr. Seagrave's; one has to surmise that if it were Mrs. Seagrave's, Marryat would say so. Besides reinforcing the shift of address, the quotation mark closing the preceding speech may imply a pause during which Mr. Seagrave observes his six-year-old son. At any rate, that the speech is Mr. Seagrave's is confirmed by what follows (as in Hemingway sometimes, we can use confirmation): three unattributed interlinked interrogatory speeches--a catechism calling for Tommy's response to each--that culminate in a speech attributed to Mr. Seagrave.[21] In *Snarleyyow* an instance of the shift of address is not settled so easily. Captain Vanslyperken has been ambushed by ladies:

> "By all the devils in hell," he exclaimed, whirling the chair round his head, "but I'll do you a mischief!"
>
> But he was soon pinioned from behind.
>
> "This is very unpolite conduct," said one; "you call yourself a gentleman?"
>
> "What shall we do, ladies?"
>
> "Do," replied another; "let's strip him, and pawn his clothes, and then turn him adrift." (IX, 234)

Is the reader tempted to find three ladies speaking here? If there were, the attribution to "another" should be attached to the second of the ladies' speeches.[22] Marryat's practice advises us to assign the middle speech to the first lady; the separation of her two speeches emphasizes the shift in address and tone.[23] A reader who remains dubious may find the passage something of a precedent for Hemingway,[24] since the pattern here is the one initiating the confusion in "A Clean, Well-Lighted Place."

The unwary reader will stumble too, more than once, among the snatches of song that pepper *Jacob Faithful*. For example:

> . . . I heard a voice never to be mistaken by me:--
> "Life's like a summer's day,
> Warmed by a sunny ray."
> "Lower away yet, Tom. That'll do, my trump."
> "Sometimes a dreary cloud,
> Chill blast or tempest loud."
> "Look out for Jacob, Tom," cried the old man. . . .[25]

There is only one "voice" here--the old man's. To remove the ambiguity, at least three editors have made the passage one speech.[26] Dent's copy editor stops short of this wholesale "correction": he removes only the end quotes after "trump" and "loud" (V, 261);[27] so that here, too, as in the first edition, the reader may wonder, at first, whether the unidentified "voice" is not old Tom's but his son's, for young Tom too sings on the water--and Marryat, like Hemingway, playfully refuses to identify the opening "voice," just as earlier, a similar burst of song over the water is attributed only to "a well-known voice" (p. 255). Then one notices, in that earlier passage, that there again end quotes separate the burst from the speech that follows (old Tom's), and one realizes that these end quotes are called for because the song alone completes the controlling verb, as a still earlier instance in the novel confirms (p. 122): as each of these two passages begins, old Tom "carolled forth," and quotes close the stanza sung because the speech of old Tom's that immediately follows is no part of what was "carolled forth." Just as when Captain Vanslyperken "exclaimed bitterly," the verb is our cue to the discontinuity (in tone and rhythm) that separates the speech from the song. No textual editor who reads the *New York Times* should be unaware of this long-established anti-metronomic practice.[28] The Dent editor's awareness of it is clear, for it was he who added the quotes closing the stanza in the earlier of these two passages.[29] All the same, he decided, for the sake of clarity, not to recognize Marryat's end quotes after "trump" and "loud," though they too signal discontinuity--in each case a shift of address, with a corresponding change of rhythm.[30]

But intelligent attention to Marryat's anti-metronomic practice is most apparent when we discover the emendation in *Masterman Ready*.

William speaks twice here:

> "Yes, indeed, Ready . . . . . . [The pigeons] have increased very much; I think there were near twenty of them."
>
> "We shall have pigeon pies next year, I expect," continued William.
>
> "If it pleases God that we live and do well," replied Ready, who had his eyes fixed upon the sea. (XIX, 289)

In the copy I have seen of the first English edition, first issue (at Princeton) the verb following William's second speech is "replied" (III, 111). By 1845 copy editor must have wondered, "'Replied' to what?"; and finding n intervening speech by Ready in the manuscript or galleys (presumably, sinc what follows suggests that Ready has been absorbed in looking out t sea),[31] he made William's two speeches a single speech, in one paragraph- which does not improve the placement of "replied."[32] The Dent copy editor' solution (if it originates with him)[33] is consistent with Marryat's practic and such a "continued" after end quotes has long been standard i journalism when a pause or some other implicit discontinuity separat consecutive speeches of a single speaker.[34]

In the absence of a history of anti-metronomic dialogue, one ma not surmise that Thackeray, who was fond of Marryat's work,[35] picked u the disputed practice from him. One gathers that it was far from unknow since its logic was recognized more often than not. An excellent example o this logic is found in *Vanity Fair*. Becky Sharp is dictating to her husband letter *he* is ostensibly writing to his rich old aunt--the letter ends:

> "A few weeks or months hence it may be too late, and I cannot bear the notion of quitting the country without a kind word of farewell from you."
>
> "She won't recognize my style in *that*," said Becky.[36]

Though Becky speaks here without interruption, in the second paragrap she is no longer addressing the aunt, and her tone has changed; she ha finished one speech and started another. That the quotes closing the lett are no typo,[37] another instance in the novel confirms. The reverend Bu Crawley is saying to his wife:

> "What the deuce can she find in that spooney of a Pitt Crawley?" he continued. ". . . . .

> . . . . Why, either of my boys would whop him with one hand. Jim says he's remembered at Oxford as 'Miss Crawley' still--the spooney."
>
> "I say, Barbara," his reverence continued, after a pause.[38]

Again the end quotes, with indentation, indicate discontinuity: a new speech, with its own rhythm and tone, follows a pause. A third instance in *Vanity Fair*, however, offers no obvious explanation for itself--one must (as in Hemingway) conjecture a pause and shift in tone.[39]

Of the five instances in Hugh Walpole's *Fortitude* and *The Dark Forest*, only one explains itself:

> "I have no doubt"--again Semyonov laughed. "We all know your enthusiasms, Ivan Andreievitch, . . . but an Englishman! *Ye Bogu!* . . . "
>
> "Engaged to that girl!" I heard him repeat to himself as again he rode forward.[40]

In the other passages the pause or gap between the speeches is left implicit, as here:

> I was not sure of several things in the room and as I lay there I said to myself, "Is that really a looking-glass or no?" "If I tried could I touch it or would it fade from under my hand?"[41]

Just this sort of conjunction of speeches appears in Hemingway's high school commencement address.[42] Another of the instances in Walpole may cause the reader a moment's hesitation:

> "Oh, Peter! I'm so happy! I have never been so happy . . . but it all comes of being a coward. If I had only been brave--never be afraid of anybody or anything. Promise me, Peter--"
>
> "Except of myself," he answered, kissing her.
>
> "Kiss me again."
>
> "And again . . . "
>
> "To-morrow . . . " he looked back at her, smiling.[43]

When the Modern Library adopted *Fortitude*, in 1930, the copy editor "corrected" the offending line:

> "Kiss me again. . . . And again . . ." (p. 107)

The added ellipsis makes the kiss parenthetical, diminishing the nonverbal interval. Should Walpole's notation have been prohibited because the copy editor, finding himself stumble, assumed the reader would? Was this editor familiar with the precedents? Hugh Walpole, if he was queried, may not have minded, but Hemingway, from the start, though he could accept correction, balked at interference.[44]

Similar objections may have restrained H. G. Wells. When he went over his novels and stories for the Atlantic Edition, he deleted 60 of the 112 anti-metronomic end quotes in the 17 books considered here in their pre-1917 U.S. editions,[45] 12 of which were readily available to Hemingway.[46] But Wells never abandoned the practice, and he found the same uses for it his predecessors had found. In the following passage from the memoir he began when he was close to seventy, we see the reflective pause, with a change of tone implied as well. He is saying good-bye to an interesting prostitute in Washington, D.C., who hopes to see him again, though he is leaving town tomorrow.

> I gave her a bill rather larger than was customary.
>
> She glanced at it, and said in a flat voice, "But do you *mean* this?"
>
> "Ah, then I know," she said. "I shall never see you again! I see, my dear. Never mind, but I see. Don't go yet for just a little while. . . . "[47]

The unnecessary second attribution is characteristic of Wells. Another example of the pause, almost forty years earlier, comes with an explicit stage direction. Hoopdriver here is talking to himself:

> . . . one sees things clearer in the daylight. "I'm hanged if I haven't been and stolen a blessed bicycle."
>
> "Who cares?" said Mr. Hoopdriver, presently, and his face supplied the answer.[48]

That such a "presently" justifies the emendation "continued" in the Dent *Masterman Ready*, we gather from "went on" in the next example. His wife-to-be has just asked Mr. Polly, "You really think you'll open a shop?" and she adds, after his answer, "That wasn't all talk?"

> "Not a bit of it."
> "After all," he went on, "a little shop needn't be so bad." (1910, p. 135)[49]

Not so much a pause as a change of subject that brings with it a change in tone may call for the implicit break between speeches:

> "Ethel is yours," said Chaffery. "Ethel is yours," he repeated after an interval, and added pensively,--"to keep."
> "But talking of Illusion," he resumed, dismissing the sordid with a sigh of relief . . . (1900, p. 213)

The shift of address too turns up, with a shift in tone:

> "And done forget some tinscher of arnica in yer bag [for more bicycle tumbles]," said the junior apprentice.
> "You stow it," said Mr. Hoopdriver, looking hard and threateningly at the junior apprentice, and suddenly adding in a tone of bitter contempt, "Jampot."
> "I'm getting fairly safe upon it now," he told Miss Howe. (1913, p. 15)[50]

In *The Invisible Man* the practice emphasizes a sudden break in thought and the accompanying shift in rhythm:

> "Blundering into your house, Kemp," he said, "changes all my plans. For you are a man that can understand. . . . there still remain great possibilities, huge possibilities--"
> "You have told no one I am here?" he asked abruptly. (1897)[51]

In *The History of Mr. Polly* a similar break in rhythm and tone is caused by an interruption that is made explicit only afterward (1910, p. 267),[52] as in the first example from *Peter Simple*; and as in Marryat, the intervening action can be omitted (1905).

A Hemingwayesque ambiguity slips past Wells only once. The Angel in *The Wonderful Visit* thinks he is dreaming--in *his* world men and cows and eagles are "impossible creatures," "myths":

> "This is a very curious dream. A kind of topsy-turvy one. You call men real and angels a myth. It almost makes one think that in some odd way there must be two worlds as it were . . . "
>
> "At least Two," said the Vicar.
>
> "Lying somewhere close together, and yet scarcely suspecting . . ."
>
> "As near as page to page of a book."
>
> "Penetrating each other, living each its own life. This is really a delicious dream!"
>
> "And never dreaming of each other"
>
> "Except when people go a-dreaming!"
>
> "Yes," said the Angel thoughtfully. "It must be something of the sort." (1914, p. 24)[53]

Up to the fifth speech, which seems to be the Angel's, no problem apparent. But is the seventh speech the Vicar's or the Angel's? The dicti would seem to be the Vicar's, and the "Yes" that follows sounds like response. If so, the sixth and seventh speeches are a perfect parallel for t second anti-metronomic twist in "A Clean, Well-Lighted Place"-- the o that tells us the first is no mistake:

> "He must be eighty years old."
>
> "Anyway I should say he was eighty."

One may not make much of the parallel, since who is speaking in the Wel passage doesn't matter, and everywhere else in these books when Wel gives a character consecutive unattributed speeches, no other speaker present. Characteristically, Wells is cautious. In *Kipps* he adds an ellips eliminating an anti-metronomic juxtaposition of speeches, to keep the reade from stumbling (387.10 up).[54] Hemingway, in a parallel arrangeme between two speakers, invites a stumble:

> "That's right," said Nick. "I guess he's a better guy than Walpole
>
> "Oh, he's a better guy, all right," Bill said.
>
> "But Walpole's a better writer."
>
> "I don't know," Nick said. "Chesterton's a classic."[55]

Though Hemingway here corrects our error at once, he is teaching us th the alternation of speakers may be broken without warning. In *To Have a Have Not* he does not bother to correct us, in this exchange between Be lips and Harry Morgan:

> "I'm going to get out," Bee-lips said.
> "When are you going to get the boat out?"
> "Tonight."
> "Who's going to help you?"
> "You."
> "Where you going to put her?"
> "Where I always put her."

Here the stumbling reader can misattribute six speeches. Since we know that the boat is Harry Morgan's, Hemingway expects us to manage the second indentation without help.[56] Between this demand and the one made on us by the two anti-metronomic indentations in "A Clean, Well-Lighted Place," there is an appreciable difference of degree. But Hemingway was not wrong to expect so much of us. The story, after its long ordeal, has emerged intact; and by following the trails Hemingway left--to Russian and American fiction and to U.S. journalism, in addition to the British novelists presented here--we have discovered the currency of the disputed practice among American writers since Hemingway's death, and have come a long way toward filling the gap in our understanding of the convention in English for dialogue--a gap most of us did not know was there.

APPENDIX (see note 45)

Pre-1917 Anti-Metronomic Dialogue in H.G. Wells

*1897 *The Invisible Man* (New York & London: Edward Arnold), p. 22 (III, 168).

*1899 *When the Sleeper Wakes* (New York: Harper): 33.3 and 33. (counted as one); 68.8 up; 76.15; (96.18); (118.2 up); 150.2; (222. up); (285.2 up); 296.17. Parentheses indicate end quotes Wells ha previously deleted, in the revised version, *The Sleeper Awake* (London: Nelson, 1910). Only the first two instances are found i the serialized version, in *The Graphic*, 59 (14 and 28 Jan. 1899), 4 (col. 3), 106 (col. 2), 107 (col. 1). All nine passages as published i *The Graphic* are reprinted accurately in *The Collector's Book*.

---- *Tales of Space and Time* (New York: Doubleday, McClure): 356.20, 22, 27 (counted as one)--in "The Man Who Could Work Miracles"

1900 *Love and Mr. Lewisham* (London & New York: Harper): 39.6-1 up; 117.3-4 up; 213.8-14; 301.1-6 (VII, 273, 341, 423, 498).

*1901 *The First Men in the Moon* (Indianapolis: Bowen-Merrill), p. 5 (VI, 48).

*1905 *Kipps* (New York: Scribners): 120.1 up; 344.14-15 (VIII, 324).

*1909 *Tono-Bungay* (New York: Duffield): 167.12; 365.13 up; 369.11-1 pp. 402-03 (XII, 426, 465).

---- *Ann Veronica* (New York & London: Harper): 81.13; 83.23; 128.20- 21; 132.8; 132.1 up; 197.10-17 (XIII, 133-34, 204).

*1910 *The History of Mr. Polly* (New York: Duffield): 75.15; 85.22; 13 136.9; 139.2; 162.11; 214.1-6 up; 266.2-7; 267.7-11; 274.3; 276. (XVII, 118, 188, 233, 234). The Readers Club edition, fwd. Sincla Lewis (New York, 1941), though it does not say so, follows th Atlantic Edition deletions, except (perhaps unintentionally) at 175. and 294.15 (1910: 162.11, 274.3; XVII, 144, 241).

*1912 *Marriage* (New York: Duffield): 47.9-13 up; 48.4; 94.10 up; 122. up; 133.3 up; 138.8-11 up; 166.8 up; (326.8 up); 343.15; 369.6-10 up (420.10 up); (422.16); 487.19-22 (XV, 52, 151, 407, 538). Parenthes indicate end quotes not in the first edition (London: Macmillan, 1912).

1913 *The Wheels of Chance* (New York & London: Macmillan): 13-15; 88.8 up and 9 up (counted as one); 155.5; 165.4; 179.9; 179-80; 183.1 up (VII, 11, 131).

---- *The Passionate Friends* (New York & London: Harper): 31.9-24; 74.17-18; 148.6-7 up; 172-73; 215.4 up; 260.9 up; 269.13; 293.3; 350.5-13 (XVIII, 35, 80, 158, 184, 370).

*1914 *The Wonderful Visit* (New York: Dutton): 24.9-17; 70-71; 72.13; 95.11-13; 118.9; 131.9; 178.8-12; 203.4-8 up; 216.2; 217.7 up; 218.3; 244.6 (I, 135, 165, 181, 233, 249).

*---- *The Wife of Sir Isaac Harman* (New York: Macmillan): 4.21; 8.18; 40.3-7; 43.16; 60.6-13 up; 70.1-4 up; 104.1-6 up; 168.6-9 up; 214.9-16; 217.9-16; 227.3-9; 246.8 up; 266.12-18; 275.6-9 up; 512.5 up; 514.4-14 up; 520.12-15 up; 520.10 up; 520.9 up (XVI, 40, 60, 69, 101, 162, 206, 209, 218, 255, 264, 491, 497).

*---- *The World Set Free* (New York: Dutton). The end quotes at 163.11 and 209.8 are typos; they are not in the English edition (London: Macmillan, 1914), pp. 147, 191.

*1915 *Bealby: A Holiday* (New York: Macmillan): 45.1-8 up; 75. 9-11 up; 75.8 up; 76.19-21; 77.1; 77.15 and 18 (counted as one); 77.7 up; 106.4-6; 114.20; 115.10 up; 124.10-15; 136.8-14; 138.6-15 (XVII, 331-32, 361, 362, 390, 408, 420, 421-22).[57]

*1916 *Mr. Britling Sees It Through* (New York: Macmillan): 34.15; 53.19; 191.4 up; 198.6 up; 299.3 up; 384.21-25; 442.1-3 (XXIII, 474, 542).

NOTES

[1] In *American Literary Scholarship 1985*, ed. J. Albert Robbin (Durham: Duke University Press, 1987), Michael Reynolds writes, "Kerne should go easy on Scribner's: the fault was with those of us who argued s fiercely for the change" (p. 170).

[2] This is Warren Bennett's argument, in "The Manuscript and th Dialogue of 'A Clean, Well-Lighted Place,'" *American Literature* 50 (Ja 1979): 613-24. His interpretation of the manuscript is refuted in detail i "The Foundation of the True Text of 'A Clean, Well-Lighted Place,' *Fitzgerald/Hemingway Annual 1979*, pp. 287-91. But there are now mor than twenty-five articles and notes about the crux in this story; for a ful introductory review, see George H. Thomson, "'A Clean, Well-Lighte Place': Interpreting the Original Text," *Hemingway Review* 2 (Spring 1983): 32-43.

[3] See "Counterfeit Hemingway: A Small Scandal in Quotatio Marks," *Journal of Modern Literature* 12 (March 1985), notes 37 and 38, an *Fitzgerald/Hemingway Annual 1979*, n. 26.

[4] For more on the characterization, see "The Thomson Alternati *Hemingway Review* 4 (Fall 1984): 37-39.

[5] Letter from Judson Jerome, 31 Nov. [sic] 1956, with Hemingway handwritten reply at the bottom, at the Mugar Memorial Library of Bosto University.

[6] "Counterfeit Hemingway," pp. 102, 107. The counterfeit continues in *The Complete Short Stories of Ernest Hemingway* (New York: Scribners 1987).

[7] To assure us of this, Hemingway does it again twelve lines late (Six years before the emendation, this resolution of the crux was propos by Otto Reinert, who explains that such an indentation expresses "reflective pause": see "Hemingway's Waiters Once More," *College Engli* 20 [May 1959]: 417-18.) The same educational doubling of the practic appears within half a page in *The Sun Also Rises* and in a 13-line exchan in *Across the River and Into the Trees*--see "Counterfeit Hemingway," n. 3 and pp. 104-05, and *Fitzgerald/Hemingway Annual 1979*, p. 285.

[8] These are identified, along with fifteen instances in the posthumously published work, in "Counterfeit Hemingway," pp. 102-04. Familiarity with this practice of Hemingway's would have shown Scribners that canceling the indentation in the two anti-metronomic passages in "A Clean, Well-Lighted Place" would at least not have violated his characterization.

[9] "Counterfeit Hemingway," pp. 91-99.

[10] *Fitzgerald/Hemingway Annual 1979*, pp. 280-82.

[11] "The Origins of Hemingway's Anti-Metronomic Dialogue," *Analytical & Enumerative Bibliography* n.s. 2 (1988): 12-28.

[12] The misplaced confidence due to general unawareness of anti-metronomic dialogue can be seen in as informed a critic as David Lodge. In *The Novelist at the Crossroads* (Ithaca, NY: Cornell University Press, 1971), he writes "it is highly unlikely that [Hemingway] himself was careless or confused about which of the two waiters had the information about the old man" and "It is odd that he did not pick up the error in proof or print" (p. 193), and Lodge has a clear grasp of the characterization (p. 198); yet he backs away from this good sense because he can't imagine being mistaken when he asserts "the implausibility of Hemingway's having deliberately violated a well-established typographical convention in a way for which there is no precedent elsewhere in his work (nor, one might add, anywhere else) . . ." (p. 191). Whether "in a way" protects this statement the reader will decide after pondering the precedents Lodge was evidently unaware of.

[13] For Hemingway's youthful and continuing delight in Marryat, and the affinities between the two men, in their life and work (Hemingway seems to have seen Marryat as a spiritual father), see Mark Spilka, "Victorian Keys to the Early Hemingway: Captain Marryat," *Novel* 17 (Winter 1984): 116-40, and "A Source for the Macomber 'Accident': Marryat's *Percival Keene*," *Hemingway Review* 3 (Spring 1984): 29-37.

[14] With attribution for both speeches; without attribution for either; attribution for the second speech only; and attribution for the first only.

[15] Quotations (with one exception) are from the 24-volume set *The Novels of Captain Marryat*, ed. R. Brimley Johnson (London: J. M. Dent; Boston: Little, Brown, 1895-96). Christopher Lloyd, in *Captain Marryat and the Old Navy* (London: Longmans, Green [1939]), calls this "the best edition" (p. 277); and it is the most convenient, since its plates were reused for the

volumes reprinted in Dent's Everyman's Library (1906-07). Most important, the editor's claim that only "a few corrections" were made in the first-edition texts followed cannot refer to accidentals, for collation of the anti-metronomic passages alone reveals a stream of changes (eight in one passage), including deletions of end quotes and canceled paragraph-indentations--which means that the twenty-eight remaining instances of anti-metronomic dialogue passed inspection. I have also compared each passage cited with the version in the edition Hemingway probably read as a boy: the conjunction of Marryat titles in double volumes on the *Fiction-Author List* for June 1904 at the Oak Park, Illinois, public library indicates that what the library had by Marryat before Hemingway left home in October 1917 was mainly the 12-volume *Marryat's Novels & Tales* (London and New York: George Routledge, n.d.). The anti-metronomic passages "corrected" in this edition will be mentioned. And reference will be made to the Illustrated Library Edition of the *Complete Works*, ed. W.C. Courtney, 12 vols. (Boston: Colonial Press, [1896-98]), since it was the text of this edition, in 24 volumes (Boston: D. Estes, 1896-98), that Hemingway owned in Cuba.

[16] Florence Marryat, *Life and Letters of Captain Marryat* (New York: D. Appleton, 1872), II, 211-12; see also II, 87. In more than one letter here, Marryat mentions reading proof (II, 89, 205, 222).

[17] Another indentation dramatizing a pause appears in *Snarleyyow*, at 353.9-11 up.

[18] A few of the novels were serialized, sometimes incompletely, in the *Metropolitan Magazine* while Marryat was editor and part owner. End quotes and indentations in the passages quoted are the same in serial and/or first edition unless otherwise noted. For the quotes closing the fifth speech here, see *Metropolitan*, 9 (Jan. 1834), 45, and the first edition (London: Saunders and Otley, 1834), I, 140. The comma in the first line was added in the first edition; and the Dent copy editor's attention to the passage is clear from his insertion of the comma after "No" in the third speech and the substitution of a semi-colon for the original comma in the penultimate speech. I have found only one edition that deletes the quotes (New York: Wallis & Newell, 1835, p. 43), which otherwise copies the first U.S. edition (Philadelphia and Baltimore: Carey & Hart, 1834). Separate consecutive speeches without attribution for a single speaker appear once more in *Jacob Faithful* (pp. 141-42) and again in *Percival Keene* (XVI, 291.13-15).

[19] This passage is especially important for the effort here to show the extent to which the principle of anti-metronomic dialogue has been

understood and accepted. The indentation is not found, the paragraphs are joined, in the serialization (*Metropolitan Magazine*, 6 [April 1833], 354), the first edition (London: Saunders and Otley, 1834), II, 53, and all four early U.S. editions I have seen (Philadelphia: Adam Waldie, 1834, p. 223; Philadelphia and Baltimore: Carey & Hart, 1835, II, 11; New York: Wallis & Newell, 1835, p. 100; Philadelphia: L. A. Godey, 1836, p. 63, col. 2). The important point is that this failure to indent was quickly recognized as a mistake. At least by 1837, when Saunders and Otley brought out their Illustrated Edition of *Peter Simple*, the indentation had been made (II, 31); and it is in every unpirated later edition I have seen, from 1850 (London: Richard Bentley; Edinburgh: Bell & Bradfute, p. 168) through Routledge's New Edition (London and New York, 1866, p. 124) down to the one collated by Oliver Warner (London: Victor Gollancz, 1969, p. 192), who calls Marryat "a very careless writer" (p. 508). (Warner is the author of the biography *Captain Marryat: A Rediscovery* [London: Constable, 1953].) Indentation alone to indicate implied action appears again in *Peter Simple* (31.23-28), and in *Snarleyyow* (IX, 119.7-10), and it indicates a small pause or break in *Frank Mildmay* (III, 371.26-28) and *Percival Keene* (XVI, 48.19-23). It is easy to believe that the second indentation below, from the admirable anonymous memoir "Captain Marryat at Langham," *Cornhill Magazine*, 16 (August 1867), wittily pays Marryat the compliment of imitation. The author arrives in the dark; he has never been here and hasn't seen Marryat for years.

> . . . we had not drawn up before the entrance when the door was flung open and several figures stood in the porch.
>
> "Hullo!" said a voice.
>
> "Why, is it you? Why didn't you give me notice, that I might have sent for you?" It was the same voice as of old--deep-chested, cordial, and cheery. (p. 150)

Another reason the corrected passage in *Peter Simple* is interesting is that it parallels the one in O. Henry that Hemingway was undoubtedly imitating the first time we find the practice in one of his stories (see "The Origins," p. 13).

[20] The extra quotation marks are retained even in the first Tauchnitz edition (Leipzig, 1842), p. 309, but are dropped in an early U.S. edition (New York: Burgess, Stringer, 1846), p. 100, col. 2, and in Routledge's undated New Edition (1862?), p. 252, and its 12-volume set (IV, 299). In the New Edition of *Frank Mildmay*; *or*, *The Naval Officer* (London & New York: George Routledge & Sons, 1862), the copy editor deletes even the end quotes separating the question-and-answer speeches

Frank makes to himself as he looks in a mirror (83.22)--see the Dent/Little, Brown edition (III, 123-24). Another separation of consecutive speeches a character makes to himself appears in *Masterman Ready* (XIX, 126.9-11 up).

[21] In the manuscript of *Masterman Ready* (at the Pierpont Morgan Library) the page containing this passage omits many of the commas in the printed version, along with periods, semi-colons, apostrophes, question marks, and (characteristically) all quotation marks. But Marryat himself must have provided the problematic indentation and end quotes given above, for "What are you about, Tommy?" begins at the left margin in the manuscript, following hard on the end of the preceding line, and the passage as printed (including the earlier speeches, not quoted) adds three words not in the manuscript--"nearly," "soon," and "truly." See the first edition (London: Longman, Orme, Brown, Green, & Longmans, 1841-42), II, 90-91. I am indebted to Kurt W. Hettler, assistant curator in the department of autograph manuscripts, for his generous responses to my queries and requests.

[22] As in *Percival Keene* (XVI, 144.5-8 and 319.22-27).

[23] For other instances of end quotes and indentation to indicate shifts of address or tone, see *Snarleyyow* (IX, 348.21-24), *Percival Keene* (XVI, 214.14-24 and 291.13-15), and *Masterman Ready* (XIX, 40-41). One does not know whether the anti-metronomic end quote added in the Illustrated Library Edition of *Masterman Ready* (197.2) is an intelligent recognition of Marryat's practice, or a typo; the quote is missing in the first edition, II, 206 (Dent, p. 214).

[24] A knottier passage appears in *Snarleyyow* (IX, 411.26-27).

[25] *Metropolitan Magazine*, 10 (June 1834), 194, and the first edition, II, 248. Marryat certainly went over the passage for book publication, for at the end of the last paragraph he added seven words. All the end quotes appear also in the U.S. first edition, II, 81; in Wallis & Newell, p. 143; and in Routledge's 1856 edition, p. 248, and its set, *Marryat's Novels & Tales*, III, 226.

[26] Routledge's New Edition (1862?), p. 167; the Illustrated Library Edition (which uses quotes within quotes for the songs), p. 227; and the 1912 Macmillan (London), p. 252.

[27] This editor's attention to the passage is indicated further by his addition of two commas (after "voice" and "blast") and his deletion of the contraction and possessive in the first couplet.

[28] See Martin L. Gibson, *Editing in the Electronic Era* (Ames: Iowa State University Press, 1979), pp. 113-14; the entry on quotations in *The New York Times Manual of Style and Usage*, ed. Lewis Jordan (Times Books, 1982); and Robert E. Garst and Theodore M. Bernstein, *Headlines and Deadlines*, 3rd ed. (New York: Columbia University Press, 1961), p. 35. This practice seems to have been unknown to the copy editor of the 1912 Macmillan (London) edition of *Jacob Faithful*; he consistently drops the anti-metronomic end quotes separating old Tom's songs and speeches.

[29] See *Metropolitan Magazine*, 9 (March 1834), 265, and the first edition, I, 240. For the later passage, see 10 (May 1834), 75, and II, 164-65. The editor's attention to the later passage (p. 225) is indicated by his insertion of the opening quote for the song (missing in the first edition) and two changes in punctuation. The Illustrated Library Edition too closes quotes after these snatches of song introduced by "carolled forth" (pp. 106, 195). But after the attribution "old Tom's strain might be heard from either shore," Dent's editor drops the end quotes separating the opening quatrain from the speech of Tom's that immediately follows (pp. 70-71); evidently he decided that "Tom's strain" includes speech as well as song. The Illustrated Library Edition keeps the quotes (p. 61). See *Metropolitan Magazine*, 9 (Jan. 1834), 45, and the first edition, I, 138. Neither the Dent nor the Illustrated Library Edition, however, keeps the separating end quotes for a quatrain introduced by "burst out" (Dent, p. 75; ILE, p. 65); see *Metropolitan Magazine*, 9 (Jan. 1834), 48, and the first edition, I, 147. At page 91 the Dent editor again adds end quotes of his own, to imply a pause and change of tone between the song and the speech that follows; see *Metropolitan Magazine*, 9 (Feb. 1834), 131, and the first edition, I, 179. His attention to this passage is clear from the four changes in punctuation in the first of the two couplets sung.

[30] Six other Dent deletions of end quotes separating song from speech in *Jacob Faithful* are acceptable, five because there seems insufficient reason to insist on the discontinuity (pp. 72, 76, 84, 116, 376). In the sixth, end quotes would be redundant, since Marryat supplies the stage direction "after another pause" (p. 76). The edition with an introduction by George Saintsbury, 2 vols. (London: Constable, 1928), though Warner calls this the best edition, is haphazard with Marryat's quotes for old Tom's songs.

[31] The last thirteen chapters are missing from the manuscript at the Morgan.

[32] This clumsy change is adopted in the Routledge edition young Hemingway probably saw (XI, part 2, 274) and also in the Illustrated Library Edition (p. 266). The 1845 publisher is Longman, Brown, Green, & Longmans.

[33] I have found no earlier use of the emendation. The New York: D. Appleton, 1850 edition follows the first (III, 68); the Leipzig: Tauchnitz, 1878 (p. 300), and Bohn's Illustrated Library Edition (London: G. Bell, 1885), p. 407, follow the 1845 reading.

[34] See "The Origins," pp. 18, 27.

[35] Thackeray speaks once of his "dearly-beloved *Jacob Faithful*": see "De Finibus" (August 1862) in the *Roundabout Papers* (London: Dent; New York: Dutton, n.d. [Everyman's Library]), p. 276. See also *The Letters and Private Papers of William Makepeace Thackeray*, ed. Gordon N. Ray, III (Cambridge: Harvard University Press, 1946), 575-76, 591.

[36] *The Works of William Makepeace Thackeray*, The Biographical Edition, 13 vols. (New York & London: Harper, 1898), I, 239. While still in school, Hemingway read *Vanity Fair* "from cover to cover," his older sister reports, in Marcelline Hemingway Sanford, *At the Hemingways: A Family Portrait* (Boston: Little, Brown [1962]), pp. 133-34.

[37] They appear in every edition I have examined, including the British first edition (London: Bradbury & Evans, 1848), pp. 221-22, and the carefully collated Riverside edition, ed. Geoffrey and Kathleen Tillotson (Boston: Houghton, Mifflin, [1963]), p. 244--see the "Note on the Text," pp. x1-x1i.

[38] Biographical Edition, I, 325-26; Bradbury & Evans, p. 301; Tillotson, p. 328.

[39] Biographical Edition, I, 649-50; Bradbury & Evans, pp. 600-01; Tillotson, pp. 639-40.

[40] *The Dark Forest* (New York: George H. Doran, n.d. [1916?]), p. 52; (London: Martin Secker, n.d. [1916?]), pp. 50-51. In "The Three-Day Blow" Nick Adams praises Hugh Walpole's *Fortitude*, and Hemingway must have known *The Dark Forest* as well, since Nick's friend Bill discusses it;

the adolescence of the conversation suggests that it is taking place in 1917-18.

[41] New York, p. 296; London, p. 292.

[42] See "The Origins," pp. 13-14.

[43] *Fortitude* (New York: George H. Doran, n.d. [1915?]), p. 112; (London: Martin Secker, n.d. [1913?]), p. 106. The remaining instances are in *The Dark Forest*, p. 144 (London, p. 142), and *Fortitude*, pp. 483-84 (London, p. 489).

[44] See Ernest Hemingway, *Selected Letters 1917-1961*, ed. Carlos Baker (New York: Scribners, 1981), p. 161, and James D. Brasch, "Invention from Knowledge: The Hemingway-Cowley Correspondence," in *Ernest Hemingway: The Writer in Context*, ed. James Nagel (Madison: University of Wisconsin Press, 1984), pp. 210-11.

[45] *The Works of H. G. Wells*, 28 vols. (London: Unwin; New York: Scribners, 1924-27). Gordon N. Ray, then General Editor of the Wells papers at the library of the University of Illinois at Urbana-Champaign, observes merely, in his edition of *The History of Mr. Polly* (Boston: Houghton, Mifflin, 1960), that in the Atlantic Edition Wells "eliminated some of the overpunctuation to which he had been addicted" (p. l). Single-line references in the Appendix locate the end quotes Wells deleted, and parenthetical volume and page numbers confirm the ones he kept. All examples cited in the text are preserved in the Atlantic Edition.

I am greatly indebted to Gene K. Rickel, curator of special collections at the library of the University of Illinois at Urbana-Champaign, for his patience and interest in collating both Marryat and Wells with me.

[46] Our knowledge of Hemingway's reading of Wells is based on two references. In *A Farewell to Arms* (ch. 35) Frederic Henry observes that Mr. Britling "doesn't see through it." (Henry is responding to the title Count Greffi gives *Mr. Britling Sees It Through*; the count may be echoing the mistaken title of the French translation, *Mr Britling commence à voir clair*.) And in an unpublished fragment on how he was teaching himself to read French, starting in 1922, Hemingway says that reading *Jean-Christophe* in French, after reading it in English, was "not much duller" than rereading Wells (Item #409, John F. Kennedy Library, Boston). Possibly he reread part of *Mr. Britling* while writing *A Farewell to Arms*. But since the fragment on French intimates that by 1925 or 1926 he had already reread some Wells, it seems likely that if Hemingway (like Frederic Henry), in the hospital in

Milan in 1918, picked up *Mr. Britling*, he had already read it, his last year in high school, when everyone was reading it--Hemingway was eager to get to the War.

But there is no evidence it was *Mr. Britling* that Hemingway reread. He may have been testing for the survival of a boyhood enthusiasm. Wells was on the reading list in Hemingway's high school freshman English course, in 1913-14 (Charles A. Fenton, *The Apprenticeship of Ernest Hemingway: The Early Years* [1954; New York: Viking (Compass), 1958], p. 5). Which titles, we don't know. Nothing by Wells turns up in the Oak Park High School library's acquisition records before 1917; but the public library, between 1904 and 1915 (when the record ends), acquired eleven of the twelve volumes asterisked in the Appendix. (For this information I thank Cynthia Maziarka, at the high school library, and William Jerousek at the public library, who supplied me also with the library's holdings of Marryat for 1904-15.) The twelfth, *Mr. Britling Sees It Through*, is asterisked as well, since the library must have bought more than one copy as soon as it came out, in the fall of 1916: about the War, this novel outsold all others in the U.S. in 1916-17. Whether Hemingway, before he left Oak Park, saw any of the five other books by Wells considered here, is not known; I include them because the subjects would have interested him, and because one of them, *The Passionate Friends* (1913), may be the source of the affectionate suffix in the nickname young Hemingway adopted ("Wemage")--see "Stevenage," pp. 62, 74-75, 78-79, 93, and Hemingway, *Selected Letters*, pp. 47, 49n. It is worth mentioning, too, that of all Wells's work before 1933 (with the exception of *The Outline of History*, which almost everyone owned), the four books by Wells on Hemingway's shelves in Key West and Cuba were all published in 1914-15, the year following Hemingway's freshman English course. Coincidence? Of the four, *The Wife of Sir Isaac Harman* and *Boon* are first editions, but we do not have acquisition dates; the date of the copy of *Bealby* is not known (James D. Brasch and Joseph Sigman, *Hemingway's Library, A Composite Record* [New York: Garland, 1981], p. 394).

[47] *H. G. Wells in Love*, ed. G. P. Wells (Boston: Little, Brown, 1984), p. 66; (London: Faber and Faber, n.d.), p. 66.

[48] *The Wheels of Chance* (London: J. M. Dent; New York: Macmillan, 1896), p. 181. The practice turns up more often here than in the U.S. edition (1913). Did this frequency encourage the Dent copy editor working on Marryat?

[49] The date in the citations beginning here locates the source in the Appendix.

[50] For an even more explicit shift of address, see *Ann Veronica* (1909), 197.10-17.

[51] For Wells's correction of an apparently unintended anti-metronomic twist in *The First Men in the Moon* (1901), see 110.3-9 (VI, 96); a different effort at correction is made in *Seven Famous Novels by H.G. Wells* (New York: Knopf, 1934), p. 439. The error appears on first publication, in *The Strand Magazine*, 21 (Feb. 1901), 165, col. 1, which may be seen in facsimile in *The Collector's Book of Science Fiction by H.G. Wells*, selected by Alan K. Russell (Secaucus, NJ: Castle Books, 1979), p. 181.

[52] Two such instances, postponing the statement of intervening action, appear in *The Wife of Sir Isaac Harman* (1914), 104.1-6 and 227.3-9.

[53] The passage is identical in the first edition (London: Dent; New York: Macmillan, 1895) except for four dots in the two ellipses, no hyphen in "a dreaming," and the spelling "turvey" (p. 24). The changes show Dutton's copy editor's care; all ten typos I noted in the first edition are corrected. I use the 1914 Dutton because in the Oak Park public library's acquisitions list, *The Wonderful Visit* first appears in 1914-15.

[54] In *Tono-Bungay* (1909), pp. 295-96, and *Marriage* (1912), 413.1-3 and 525.5-7 up, an ellipsis is inserted even though the gap between the speeches is explicit and the speaker is identified both times. Such backtracking leads Wells into inconsistency. In *Ann Veronica* (also 1909) ellipsis alone, without quotation marks, closes a speech followed by the indented line, "'And somehow or other,' she added after a long interval . . . " (p. 267). In *Kipps* (1905) even the ellipsis is omitted in a corresponding conjunction of paragraphs (427.7-9). In *Mr. Britling Sees It Through* inconsistent instances turn up on the same page (191.3-4 up vs. 11-12 up); and when, for the Atlantic Edition, Wells caught this discrepancy, he dropped the end quotes (XXII, 236), though he kept them with the similarly worded attribution ("went on") quoted above from *The History of Mr. Polly*--and these two volumes were brought out the same year (1926). For two more such inconsistencies in the Atlantic Edition, compare *Love and Mr. Lewisham* (1900), 301.1-6 (VII, 498), with *Ann Veronica*, pp. 132-33 (XIII, 138); and *Bealby* (1915), 77.14-18 (XVII, 363.3-6), with the first passage quoted above from *The Wheels of Chance* (1896). In the instance quoted from *Love and Mr. Lewisham*, Wells, inconsistently, does not paragraph for the break made explicit by "after an interval." But some of this inconsistency may be due to copy editors' tampering.

[55] "The Three-Day Blow," in *In Our Time* (New York: Boni & Liveright, 1925), p. 51. For a close examination of the question the passage raises in the original typescript, see "The Manuscripts Establishing Hemingway's Anti-Metronomic Dialogue," *American Literature*: 54 (Oct. 1982), 387-88.

[56] (New York: Scribners, 1937), pp. 109-10. The surviving pencil manuscript and typescripts show that Hemingway was well aware of the misleading indentation--see "The Manuscripts," pp. 388-90.

[57] If Hemingway read *Bealby* in high school, he could not have failed to be impressed by the unforgettable graphic multiple instance on page 124, regrettably toned down in the Atlantic Edition. Wells was a talented caricaturist.

REVIEWS

Lorrayne Baird-Lange and Hildegard Schnuttgen. *A Bibliography of Chaucer, 1974-1985*. Hamden, CT: Archon Books, 1988. lxxv + 344 pp. $39.50 (cloth).

Review by SUMNER FERRIS, California University of Pennsylvania.

Chaucer studies are exceptionally well-served in bibliography. One yearly checklist of criticism is published in *The Chaucer Review*; another, in the annual *Studies in the Age of Chaucer*. In addition to a series of comprehensive annotated Chaucer bibliographies now in progress, the University of Toronto Press has recently given us Leyerle and Quick's *Chaucer: A Bibliographical Introduction* (see *Literary Research* 11 [1986]: 65-67). The latest bibliography of Chaucer, edited chiefly by Lorrayne Baird-Lange, with assistance from Hildegard Schnuttgen, ranges somewhat farther, for it is annotated, and includes book reviews. The present book is a continuation of a series of retrospective bibliographies that began with Eleanor Prescott Hammond's *Chaucer: A Bibliographical Manual* (1908), and was updated by D. D. Griffith's *Bibliography of Chaucer, 1908-1953* (1955), W. R. Crawford's *Bibliography of Chaucer, 1954-1963* (1967), and by Baird-Lange's *A Bibliography of Chaucer, 1964-1973* (1977).

Through the years, these checklists have been successively refined and improved. Like its last three predecessors, the checklist proper and the indexes are reproduced from typescript, but the typeface and the page layout are smart and clear, and running heads facilitate searching. A table of periodicals not only lists abbreviations, but also gives sponsoring institutions and places of publication, matters useful both to researchers and to the interlibrary loan personnel we rely upon. The entries--2894, with perhaps a score more interspersed--are classified by subject or by the work of Chaucer's to which they refer; they are numbered consecutively for ease of indexing and cross-referencing (contrast the awkward Leyerle-Quick system), and book reviews are fully listed. Though the editors seem to have relied on the two annual bibliographies, this is more than a compilation of them, for it adds a few items not included in them. A 44-page introduction by Baird-Lange on "Chaucer Studies: Continuations, Developments, and Prognostications" is a thorough and well-informed survey of the most important studies of the period, arranged under "Basic Studies," "Historical Interdisciplinary Studies," "Critical Theories and Critical Controversies" (the longest section), and "Bibliographies and Research Tools."

The bibliography appears soon after its *terminus post quem*; and not only do the editors pick up items missed in the preceding volume and reviews published earlier, but they also sensibly include some items of first importance published after 1985, such as the Leyerle-Quick bibliography (1986; item 19). Cross-references are given at the end of each section, with the most important underlined. This edition adds new sections on Facsimiles, Women's Studies, and Pedagogy. It also introduces the use of Index Tags--what ERIC calls scope notes--like those in the *MLA International Bibliography* to indicate subjects of studies beyond what their titles reveal; and by this means the Subject Index is more comprehensive than in most works of this kind. The Author Index shows that the best Chaucerians and the most prolific ones are frequently the same people, that Chaucer studies are being internationalized--not just French, Italian and German, but also Israeli, Soviet, Romanian, and especially Japanese scholars are among the nationalities represented--and that we shall miss the persons and contributions of, among others, Donald Howard, Talbot Donaldson, F. P. Magoun, Robert Pratt, and A.C. Baugh.

Extensive checking of entries against one another, against the indexes, and against my own knowledge of the field reveals occasional errors in spelling, dates, and a few exclusions or misplaced items, but to list examples would be odious, in the face of high achievement. The only matters of any note are the omission of items 1784-1797 from the Author Index--which I might not have noticed if I had not written three of them--and the omission of the invaluable biannual *International Medieval Bibliography* from the General Bibliographies section (pp. 5-6).

Two matters need commentary. The editors seem to rely somewhat on the Index Tags in the *MLA Bibliography*, which many of us have come to see as often hastily or poorly compiled. If I may again refer to my own work, item 1790 does not concern the "Biblical sources" of the *Prioress's Tale*, but medieval theology and worship. Second, medieval studies is such a broad field that it must be extremely difficult to decide what to include in the section on "Backgrounds." In fact, a principal criterion of book selection here appears to have been whether a given book was reviewed in certain journals--most notably *Speculum* and *Medium Aevum*--searched by the associate bibliographers for *Studies in the Age of Chaucer*.

Finally, the work is well-bound and printed on long-life paper, and it comes at a cost within the budgets of those who need it--even advanced graduate students. Compilation of such checklists is an onerous, painstaking, time-consuming task; and Chaucerians must be grateful to Baird-Lange and Schnuttgen for their first-class continuation of this indispensable series. Although it is a truism that no two authors (except perhaps Beaumont and Fletcher) present the same problems of bibliography, in form and execution, this bibliography might, *mutatis mutandis*, serve as a model for many others.

Edwin Gilcher. *Supplement to A Bibliography of George Moore*. Westport, CT: Meckler; Gerrards Cross, Bucks.: Colin Smythe, 1988. xii + 95 pp. $29.95 (cloth).

Robert Langenfeld, *George Moore: An Annotated Secondary Bibliography of Writings About Him*. New York: AMS, 1987. xii + 531 pp. $75, (cloth).

Reviewed by ELIZABETH GRUBGELD, Oklahoma State University.

These reference works will undoubtedly prove useful tools for textual, critical, and biographical work on George Moore. Both come at a time when interest in Moore is at its highest peak since his death. That growing interest is largely the result of the earlier, groundbreaking scholarship of Gilcher himself and Helmut Gerber, who actually compiled much of the secondary bibliography completed after his death by his student Robert Langenfeld. Robert Becker's forthcoming multi-volume collection of Moore's letters will only add to the numerous opportunities for study which remain unexplored.

Gilcher's *Bibliography of George Moore* (DeKalb: Northern Illinois University Press, 1970) stands as a model of organization, clarity, and comprehensiveness. Since the *Supplement* corrects and adds significant information, the original should not be used without it. Neither can the *Supplement* be used alone; in fact it makes sense only with the first bibliography in hand. Tandem usage is aided by the retention of the structure, typography, and punctuation of the original. Should the latter ever go out of print, a new edition combining both works would be relatively easy to assemble.

This work meets a decided need through its updates alone. Since the early 1970s, increasing numbers of Moore's works have appeared in new editions and reprints, only occasionally accompanied by bibliographical information. Until publication of the *Supplement*, a reader using the Colin Smythe reprint of *The Untilled Field* or the Penguin *Esther Waters*, for example, had to acquire and compare all other editions of the work in order to establish the identity of the edition under study. Although dismissively relegated to an appendix, recent photo-offset reproductions without notes are also identified as to textual origin.

The lack of a uniform scholarly edition of Moore's works, his habits of persistent revision, and his lack of concern or control over American editions present major problems for the bibliographer. Moore wrote prolifically for fifty-five years and not only published books in multiple editions, but numerous periodical publications and interviews. Such add to the difficulty of producing an authoritative catalogue of his work. Gilcher modestly acknowledges the speculative nature of some of his identifications and indicates questions which need further clarification; some of the most interesting parts of the bibliography are the unsolved riddles Gilcher sets forth. He includes the seemingly trivial or tentative bit of information since it "often proves to be a vital clue in solving a particularly vexing problem." As apparent in the familiar and generous tone of the introduction and notes, Gilcher treats Moore's life and works as a great mystery, whose clues he takes pleasure in sharing with the reader.

Langenfeld's secondary bibliography rivals Gilcher's in its aspiration to completeness. It attempts to cite every known discussion of George Moore's life or works in English and those foreign language items known to the compiler. Some references are summarized, others critiqued, and some merely listed. The reasons behind such selective treatment remain unclear, and the reader can only assume that the editor was unable to review all items.

The entries begin as early as 1872, and it is in the early sections that the work is extraordinarily useful. It lists and in some cases summarizes contemporary reviews, newspaper articles, and references in periodicals which might otherwise take much time to trace. Of invaluable help to the scholar are descriptions of references to Moore in the memoirs and published letters of his often now obscure contemporaries--the kind of detail infrequently included in annotated bibliographies. The utility of the bibliography is also enhanced by a full index, listing not only authors and titles of secondary works, but references therein to Moore's works, biographical details, and other authors and books. If one wanted to locate materials on the literary influence of Schopenhauer, for example, one would find those secondary sources which mention him, whether or not he is included in their titles. This extensive indexing is not, however, uniformly achieved, and the index is not inclusive. Perhaps the ambitions of the index might have been limited rather than fulfilled only partially.

While the editor acknowledges that no bibliography is perfectly complete, there are curious omissions in the most recent years of coverage. Two substantial articles on Moore's fiction from a 1986 number of *English Studies* are mysteriously missing, although both are identified in the *MLA Bibliography* and the monthly *Literary Criticism Register*. A dissertation is also omitted, as well as a reference to the insightful comments on *Esther Waters* in George Watt's *The Fallen Woman in the 19th-Century English Novel*.

The twenty-one-page introductory essay unfortunately does not equal the high quality of the bibliography per se. Langenfeld announces that he will attempt to answer the question of how Moore could have fallen into disregard in the mid-twentieth century; to study "the diverse critical reactions to Moore's literary reputation, [and] to offer some reasonable judgments about it." None of these aims is really accomplished. To some degree, the editor looks at the way in which critical reaction tended to follow Moore's reputation as an iconoclastic "bad boy." And he mentions that reviewers identified him variously as stylist, moralist, or realist. But there is no discussion as to what in their notions of literature prevented reviewers from allowing Moore to be more than one or the other. Why should a moralist not be a realist? Why should a realist not write well, and why should neither stylist, moralist, or realist be the great comedian that Moore, in his masterpiece, *Hail and Farewell*, proved to be? Why did English reviewers lack understanding of the delicate short stories of *The Untilled Field*? Why until recently were critics unable to see his autobiographies and historical romances as anything besides distorted, imprecise, or libellous history? Answers lie in the history of ideas about literature, but Langenfeld makes no attempt to place Moore's critics in theoretical perspective. He clearly values Moore's strident defence of individualism and his prescient understanding of the fictive nature of history and autobiography, and more radically, the fictive nature of the self. Such values reflect contemporary views of literature and language, but Langenfeld offers them as judgments which are somehow self-evident, and not in themselves products of a particular period in critical history.

The introduction is not without its merits and no bibliography should be evaluated by its introduction, but the reader does feel such a sense of wasted opportunity. Here was the chance to study the dissonance between Moore's experiments and the expectations of his readers, identify the ideas of self, history, and language which Moore so boldly broke through, and in doing so, redefine his place in modern literature. These two reference works provide the basis for that kind of study; perhaps someone will now take it up.

David Sanders. *John Dos Passos: A Comprehensive Bibliography*. New York: Garland, 1987. xxiii + 511 pp. $69 (cloth).

Review by LINDA WAGNER-MARTIN, University of North Carolina, Chapel Hill.

Professor Sanders has been working on John Dos Passos, as both critic and bibliographer, for much of his career. He has been responsible for much accurate and expert correlating of Dos Passos' work and the culture from which it stemmed, as well as for just plain insightful readings of the work. Now, in what will be the acknowledged standard Dos Passos bibliography, he has used his meticulous judgment to provide a wide range of information. This book should be available in all college and university libraries, for any serious student will be handicapped without access to it.

Sanders' bibliography includes the full range of primary materials (books, pamphlets, introductions, contributions to newspapers and periodicals, anthologies, published letters and library holdings) and secondary resources (books, essays, reviews, newspaper articles, dissertations, and miscellaneous sources), in all major languages. The latter element is important because, from the first, Dos Passos was regarded as an essential American author. Not only were his early books widely translated (Sanders lists seventeen languages in which *Manhattan Transfer* appeared, and nine for *Three Soldiers*), but his work received much attention throughout the world's critical establishment. Some of his plays were translated into Russian; his essays appeared in Spanish; and his reputation as an American writer was, at times, greater abroad than it was in the United States.

The thoroughness with which Sanders has compiled this bibliography attests to the skill he brings to his task. He modestly notes in the introduction that he has spent ten years (or, at least, parts of ten years) on this book, but the truth of the work is that it represents a lifetime of knowledge about Dos Passos, his work, its publication, and the vicissitudes of its criticism. The immense quantity of materials surveyed suggests the importance, on the world scene, of Dos Passos's writing, a prominence that has been partly forgotten in the last two decades. One of the most interesting aspects of this bibliography is the change it documents in Dos Passos's reception. Early in his career, he was the avant garde modernist, wildly innovative in his fiction and poetry and comically expressionist in his drama. During the 1930s, with the increasing recognition for the sympathies of the *U.S.A.* trilogy novels, Dos Passos was a near-Communist (though he never became a Party member). His great involvement in the Sacco-Vanzetti trial and execution had prepared the way for the trilogy to be read as soundly Communist. But then began what appeared to some readers to be a long descent into right-wing conservatism. I doubt that the change was so direct, or so actual; but the persuasions of old age coupled with Dos Passos's disappointments in the careers of his fellow Modernists certainly blunted the direction he had taken at the beginning of his career.

In charting this fluid reception in the second part of his bibliography, Sanders keeps an objective stance but chooses telling details from the essays and books he summarizes. One could almost write the story of Dos Passos's waning critical reception from Sanders's annotations. It is in the bibliographer's attention to the salient detail that expertise lies: if Sanders had not known the *oeuvre* of both Dos Passos's work and its critical reception so intimately, he might have failed to choose the most important features for his summaries. The reader's "knowledge" of Dos Passos becomes a cumulative recognition, built from the small pieces of information the bibliographer gives; and Sanders handles that role of selector and composer with remarkable acuity. Dos Passos is one of the period's most difficult writers--partly because of intrinsic changes in attitude and style, partly because of the immense quantity of materials in both the primary and secondary sections of the book, partly because of the range of years--and political attitudes--his career covered. In some respects, Dos Passos outlived his reputation. By surviving another decade after most of his fellow writers, he brought on himself some of the harshest reviews of his career.

Sanders's informative and readable work is a boon to scholars who have even a passing interest in Dos Passos. Through this work, much information about the twentieth century can also be gained. The interstices in which Dos Passos's life and work crosses with that of Hemingway, Faulkner, Dreiser, Cummings, and many others may form the most interesting segments of Sanders's text and help to emphasize the author's own description of himself as the chronicler of American life. His work may be at its best seen in a broad perspective, as a canvas of the extraordinary activity America fostered during the twentieth century. And Dos Passos received it all, from the turmoil of the urban chaos in *Manhattan Transfer* to the first moon landing in *Century's Ebb*. No matter what final evaluation his fiction is given, he will long be honored for the voracious attempt his career evinces.

Carol Johnston. *Thomas Wolfe: A Descriptive Bibliography*. Pittsburgh: U of Pittsburgh, 1987. xix + 295 pp. $60 (cloth).

Review by RICHARD S. KENNEDY, Temple University.

The quality of reference material published these days is so high that I envy young scholars and critics who have it available for their use. When I was working on my Wolfe biography in the 1950s, I had to rely on George Preston's *Thomas Wolfe*, a very limited descriptive bibliography, and, of course, there were none of the annotated check-lists of secondary sources like John S. Phillipson's *Thomas Wolfe: A Reference Guide*.

Carol Johnston's *Thomas Wolfe: A Descriptive Bibliography* is everything a researcher would desire in bibliographical range and accuracy. (I have checked it against my first editions of Wolfe's four novels.) In fact, it strikes me as the best publication yet to emerge in the Pittsburgh Series in Bibliography. All of the American and English editions of Wolfe's work are described in full detail: record of pagination, half titles and section titles, typography and paper binding, dates of contract and day of publication, number of copies in first edition, and the citing of a suitable series of libraries where first editions may be found. Photographs of dust jacket, title page, and copyright page of each work are also included. Later printings from the original publisher and reprints by other publishing houses are given shorter notice. A listing of the variations in text between Scribner and Heinemann editions of *Look Homeward, Angel* and *Of Time and the River* is a special feature, which reveals the kind of tampering that English publishers indulged in for the sake of squeamish tastes.

These bibliographical descriptions also cover edited works published after Wolfe's death, such as his plays, volumes of letters, notebooks, and items published by the Thomas Wolfe Society, such as *The Hound of Darkness* (1986). An additional chapter describes, with less detail, collections of Wolfe's work, not only stories but works like *The Face of a Nation* (1939), and a gathering of poetic excerpts. Later chapters describe first appearances in books and pamphlets and first appearances in magazines and newspapers, including letters and interviews. A final chapter lists published items attributed to Wolfe--even quoted bits of conversations. An appendix gives a selection of principal biographical and critical books about Wolfe and his work. All research libraries should have this book on the shelf, and all scholars will be grateful for Johnston's painstaking efforts.

John Lane Idol, Jr. *A Thomas Wolfe Companion*. New York: Greenwood, 1987. xxii + 205 pp. $39.95 (cloth).

Review by RICHARD S. KENNEDY, Temple University.

In a Spenser Handbook or a Jane Austen Companion, we would expect such standard material as accurate biographical information and plot summaries, but John Lane Idol's *A Thomas Wolfe Companion* goes beyond expectations. The twenty-page biographical sketch is the best short treatment of Wolfe's life that I know, and the chapters on Wolfe's "Ideas and Attitudes" and "Major Themes in Wolfe's Work" are sophisticated critical discussions that are real contributions to knowledge. This is not the work of a plodding bibliographical drudge.

Idol also includes a chapter on "Wolfe and His Critics" that follows his literary reputation in all the details of its rollercoaster pattern. Since Wolfe is a unique figure in the way he leaned on his editors, not just for advice but for aid in structural composition, Idol has supplied a very useful chapter on "Wolfe and His Editors" that treats his working relationship with Maxwell Perkins, Edward Aswell, and Elizabeth Nowell and its effect on his work. He goes on then to summarize the controversies that have arisen since 1960 when the Wolfe papers at Harvard made clear the heavy editing that Wolfe's posthumous publications needed.

When he began this task, Idol must have asked himself: What kind of information would I like to have at my finger tips if I undertook a scholarly project on Wolfe? What facts would I like to bring up on a computer screen if I punched the appropriate key? Other chapters and sections in the book supply those wants.

He gives us a chronology of Wolfe's life (this is in addition to the biographical chapter); a primary bibliography of Wolfe's works; summaries of the contents of each work; a directory of the fictional characters in Wolfe's novels, stories, and plays, with page references for the appearances of minor characters; genealogical charts of the fictional families in Wolfe's works; an annotated selective bibliography of the principal books and articles on Wolfe; and best of all, a guide to libraries and their collections of Wolfe material, published and unpublished.

Any Wolfe scholar will thank Idol from the bottom of his or her heart for this body of information, arranged with such care and common sense.

RECORD OF CURRENT PUBLICATION 1987

by Betty Day

[This list is an annually cumulating enumeration of primary and secondary bibliographies, critical editions, concordances, indexes, dictionaries, handbooks, and other research tools of use to the literary scholar. Entries have been drawn from publishers' catalogues, brochures, and other notices that have come to the editor's attention. This list is compiled independently of all other enumerations in the journal: it includes every 1987 publication reviewed or otherwise noted elsewhere, but inclusion here does not imply that the work has or will be either reviewed or otherwise noted in *Literary Research*]

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